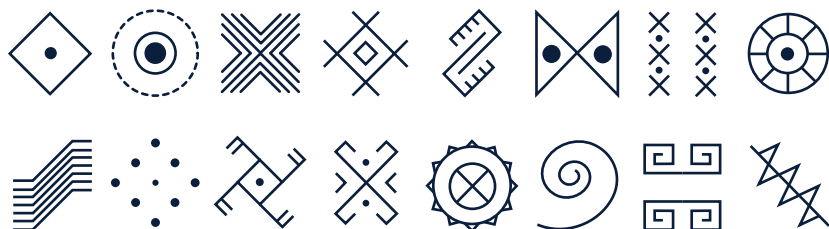


Florin NECHITA

Hiromasa TANAKA

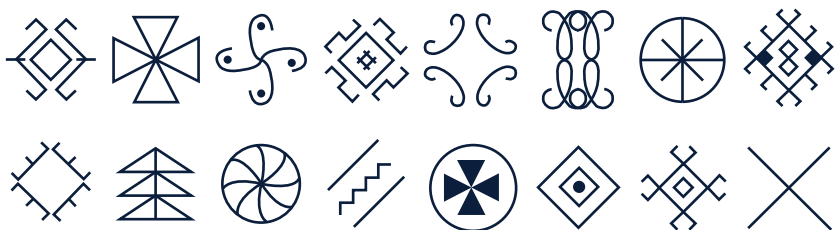


**Creative
Destinations**



**Heritage
Interpretation**

The Story of Transilvania Creative Camp 2016



Presa Universitară Clujeană

Florin NECHITA

Hiromasa TANAKA

**Creative
Destinations**

&

**Heritage
Interpretation**

The Story of Transilvania Creative Camp 2016

Presa Universitară Clujeană

2017

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INTRODUCTION



In August 2014 took place the first edition of the Leo AdCamp summer school, Brasov County, Romania. Attendance was 30 students, graduates or specialists, 17 of them from Transilvania University of Braşov, 10 from Italy, Japan and Austria and 3 from other universities in Romania.

Academic assistance and idea generation was provided by university teachers from Transilvania University, teachers and researchers from Japan, Croatia and Austria, an advertising professional and last but not least, a successful travel blogger from the Netherlands. The students created five promotion plans for five distinct tourist objectives in the Braşov County.



The 2nd edition of the summer school, renamed Transilvania Creative Camp, took place between August 29th - Sep 5th, aimed at creatively promoting Romanian heritage travel destinations. It was organized by Transilvania University Braşov, Faculty of Sociology and Communication, in partnership with Meisei University (Japan), The Alternative School for Creative Thinking Bucharest, Universita Politecnica delle Marche (Italy), Salzburg University of Applied Science (Austria), Universidad de Extremadura (Spain) and Instituto Politecnico di Leiria (Portugal).

After the first edition was set out in various location in Braşov county, the current edition successfully revealed Lapus Land, a dreamlike place from the Maramures county, northwestern Transylvania. The 26 students from Romania, Japan and Italy, together with 12 faculty members and communication professionals, 2 representatives of the Tourism Information Center Targu Lapus explored the area in order to find insights for promotion of this destination. During the 6 full days of the creative summer camp, the participants managed to combine workshops and presentations with actively experiencing the daily life in the villages in Lăpuş Land.

The attendants and lecturers from Transilvania Creative Camp 2016 had many opportunities to participate in many intercultural and inter-generational exchanges and discovering the rich natural and historic heritage of Lăpuş Land. The data collected during the project had already been used for scientific research purposes and presented in four conferences in Tokyo, Kyoto and Dublin with a new scientific paper to be published in international academic journals shortly.

During the project, video footage was used by the Japanese students from Meisei University to create three promotional short-movies of the region, aiming at promoting this area to potential Far Eastern tourists. This book sets out to be a mostly visual story of the Transilvania Creative Camp - Creative Destinations and Heritage Interpretation Summer School, a project that combined creative and cultural tourism with anthropology research, digital media and destinations communication.







SUMMER SCHOOL THEMES AND PRACTICAL DETAILS

Student requirements: minimal filming, photo editing and webdesinging skills

The participants were grouped in five multicultural working teams which had the task to gather texts and images for the promotion plan of Lapuş Land. The teams were balanced on the nationality of students and skills criteria, and was oriented toward five distinct promotional themes of the destination:

Traditions, folklore and traditional costumes

Wood churches and local history

Gastronomy

Crafts and agriculture

Natural heritage

WORKSHOPS AND LECTURES

- Knowledge transfer between professors and communication, advertising professionals.
- Creating a series of recommendations for the promotion of tourist attractions and the cultural and natural heritage from Lăpuş Land (Țara Lăpuşului).
- Developing researches related to the promotion of the cultural and natural heritage, aiming to attract tourists from an international market (Japan).





Workshops

- Intangible heritage interpretation
- Promoting tourist destinations
- Webdesigning skills
- Filming and video editing
- Introduction in digital photography
- Copywriting
- Digital marketing
- Gamified Experience in Tourism
- Visual Anthropology and Ethnography
- Cultural Antropology

Deliverables of the promotional project of Lăpuș Land (Țara Lăpușului)

- A Facebook page in the Japanese language
- A video presentation of the Lăpuș Land, narrated in Japanese and subtitled in Chinese, Romanian and English.
- A website





PROGRAM

DAY 1 - 29 AUG

TIME	9:00 - 20:00
ACTIVITY	Road to Lăpuș Land and visit to Sighișoara medieval town
PLACE	Colina Universității student camp, Colina street

DAY 2 - 30 AUG

TIME	9:15 - 9:45
ACTIVITY	Project presentation
LECTURER	Florin NECHITA, Transilvania University of Brașov
PLACE	Petru Rareș High School

TIME	9:45 - 10:15
ACTIVITY	Meisei University work on activities preparing TCC 2016
LECTURER	Hiromasa TANAKA, Shanyu LIN, Meisei University;

TIME	10:15 - 10:45
ACTIVITY	Brief presentation of the Lăpuș Land
LECTURER	Viorel COROIAN, Asociația Cheile Lăpușului





TIME 10:15 - 10:45

ACTIVITY Heritage Interpretation and Tourism

LECTURER Adina CANDREA, Transilvania University of Braşov

TIME 11:45 - 12:30

ACTIVITY Digital Anthropology

LECTURER Mihai BURLACU, Transilvania University of Brasov

TIME 12:30 - 13:15

ACTIVITY Basic Principles of Digital Photography

LECTURER Anca IFRIM, The Alternative School for Creative Thinking

TIME 14:45 - 15:45

ACTIVITY Workshop on wooden sculpture

LECTURER Alexandru PERTA, local artist from Targu Lapuş

TIME 16:00 - 17:30

ACTIVITY Photography workshop

LECTURER Anca IFRIM, The Alternative School for Creative Thinking



TIME 18.00 - 18.30

ACTIVITY New trends in rural tourism research

LECTURER Simão Pedro Ravara de Oliveira, Universidad de Extremadura

PLACE Greek-Catholic Church, Târgu Lapuș

TIME 18.30 - 19.30

ACTIVITY Creative destinations communication

LECTURER Teodora MIGDALOVICI, The Alternative School for Creative Thinking

TIME 20:00 - 21:00

ACTIVITY Dinner & Local Gastronomy demonstration

PLACE Petru Rareș High School Canteen

DAY 3 - 31 AUG

TIME 8:45 - 9:20

ACTIVITY Trip to Vima Mică village

TIME 9:30 - 10:30

ACTIVITY Principles of film production

LECTURER Vlad BONCIU, Turtle Media





TIME	10:30 - 11:30
ACTIVITY	Creative destinations communication
LECTURER	Teodora MIGDALOVICI, The Alternative School for Creative Thinking
TIME	11:45 - 12:15
ACTIVITY	Visit to Vima Mică Wooden Church
TIME	12:15 - 13:00
ACTIVITY	Workshop on recycled materials sculpture
LECTURER	Florian RADU, local artist
TIME	13:00 - 14:45
ACTIVITY	Traditional sheep breeding & Sheperd's lunch
PLACE	Peteritea village
TIME	14:45 - 15:15
ACTIVITY	Visit to Peteritea Wooden Church
TIME	15:30 - 16:00
ACTIVITY	Gypsy music & dance demonstration
PLACE	Ponorata village



TIME 16:00 - 17:00

ACTIVITY Trip to Dealul Corbului village

TIME 17:00 - 19:30

ACTIVITY Visit to Dealul Corbului and Preluca Veche villages

TIME 19:30 - 20:30

ACTIVITY Dinner & Local Gastronomy demonstration

PLACE Dealul Corbului

DAY 4 - 1 SEPT

TIME 7:30 - 9:00

ACTIVITY Visit to traditional cattle fair & local products fair

PLACE Tg. Lapuş, Liviu Rebreanu street & Pietii street

TIME 9:30 - 10:30

ACTIVITY Visual anthropology workshop

LECTURER Mihai BURLACU, Transilvania University of Brasov;

PLACE Petru Rares High School

TIME 16:00 - 17:30

ACTIVITY Video editing workshop

LECTURER Vlad BONCIU, Turtle Media





TIME 12:00 - 12:30

ACTIVITY Trip to Rohia Monastery

TIME 12:30 - 14:00

ACTIVITY Visit to Rohia Monastery

TIME 14:00 - 14.45

ACTIVITY Lunch

TIME 15:00 - 16:30

ACTIVITY Video & Photo Storytelling workshop

PLACE Boiereni village

TIME 17:00 - 18:30

ACTIVITY Visit to Rohiita Monastery

DAY 5 - 2 SEPT

TIME 9.00 - 9.45

ACTIVITY Gamification in Tourism

LECTURER Paul BULENCEA, University of Applied Sciences Salzburg

TIME 9:45 - 10:30

ACTIVITY Video storytelling in the digital space

LECTURER Filip GONZACENCO, The Alternative School for Creative Thinking



TIME 10:30 - 11:15

ACTIVITY Copywriting for online destination marketing

LECTURER Radu NANTU, The Alternative School for Creative Thinking

TIME 11:30 - 11:45

ACTIVITY Trip to Suciu de Jos village

TIME 11:45 - 12:45

ACTIVITY Traditional weaving

PLACE Suciu de Jos

TIME 13:00 - 14:00

ACTIVITY Hay processing workshop

PLACE Groșii Țibleșului

TIME 15:00 - 16:45

ACTIVITY Traditional wedding

PLACE Groșii Țibleșului

TIME 16:45 - 19:00

ACTIVITY Natural heritage of Lapuș Land

TIME 19:00 - 21:00

ACTIVITY Gastronomic workshop & Dinner



DAY 6 - 3 SEPT

TIME 9:15 - 10:00

ACTIVITY Instagram campaigns for creative communication

LECTURER Octavian AFTANASA, Leo Burnett Bucharest

TIME 10:00 - 10:45

ACTIVITY From Marketing to Rightketing

LECTURER Doru ȘUPEALĂ, Onyx Beacon Cluj

TIME 11:15 - 12:30

ACTIVITY Visit to Rogoz Wooden Churches

PLACE Rogoz village

TIME 12:30 - 13:30

ACTIVITY Workshop on wooden sculpture

LECTURER Nicolae ȘERBAN, local artist, Rogoz

TIME 15:00 - 17:00

ACTIVITY Specific traditional songs (Doina cu noduri)

LECTURER Nicolae PITIȘ, local artist, UNESCO list of living treasures

TIME 17:30 - 21.00

ACTIVITY Gastronomic and Hungarian Evening



DAY 7 - 4 SEPT

TIME	9.00 - 10.15
ACTIVITY	10 minutes - Team presentations
TIME	10.15 - 10:45
ACTIVITY	Trip to Cupseni, Libotin, Ungureni villages
TIME	10:45 - 12:00
ACTIVITY	Traditional orthodox religious service & wooden church visit
TIME	12:00 - 13:30
ACTIVITY	Visit to Cupseni & Ungureni wooden churches
TIME	13:30 - 15:30
ACTIVITY	Traditional dances and traditional craft presentation
TIME	17:00 - 19:00
ACTIVITY	Fishing workshop
TIME	19:30 - 21:30
ACTIVITY	Gastronomic workshop & Hungarian evening

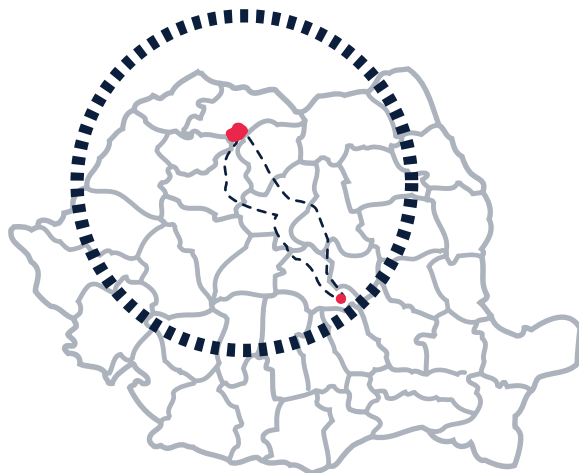
DAY 8 - 5 SEPT

TIME	12:00 - 13:00
ACTIVITY	Visit to Bistrița





THE JOURNEY



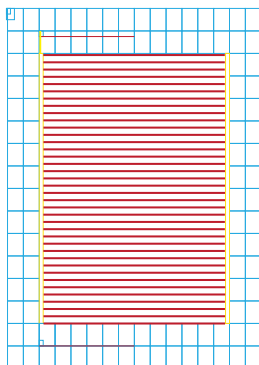


DESIGN MATERIALS

COLORS



LOGO



DESIGN GRID



PROMO PRINT



THE ALTERNATIVE SCHOOL
FOR CREATIVE THINKING

DIPLOMA

In recognition for the special contribution at the 2nd edition of the

TRANSILVANIA CREATIVE CAMP

29 AUG - 5 SEPT 2016

CREATIVE DESTINATIONS AND HERITAGE INTERPRETATION SUMMER SCHOOL

HEREBY CONFERS TO

VICE-DEAN
FACULTY SOCIOLOGY & COMMUNICATION
TRANSILVANIA UNIVERSITY
FLORIN NECHITA

PROFESSOR
MEISEI UNIVERSITY
HIROMASA TANAKA

FOUNDER
THE ALTERNATIVE SCHOOL FOR CREATIVE THINKING
TEDDORA MIGDALOVICI



DIPLOMA





THE LECTURERS

THE LECTURERS



FLORIN NECHITA

Florin Nechita is a lecturer in the department of Sociology and Communication Studies, at Transilvania University of Braşov, Romania.

As vice-dean, he is responsible for relations with students, economic and socio-cultural environment, and international contacts. He has a PhD in Marketing (2012) and his research and teaching interests at the Faculty of Sociology and Communication are oriented towards: Marketing, Advertising and Brand Management. He is an experienced marketing and trade marketing executive with a broad expertise in FMCG industry, marketing, trade marketing, strategy planning and event management.

Besides organizing Transilvania Creative Camp, he organized Leo AdCamp – Heritage and Interpretation Summer School in August 2014 where he managed to attract as partners Meisei University Tokyo (Japan), University of Macerata and Marche Polytechnic University (Italy), University of Zadar (Croatia), and Salzburg University of Applied Science (Austria). Other beloved extracurricular projects are Student Show, Transilvania Creative Fest and Radio Campus Transilvania.



BACK TO A TREASURED PAST: SUMMER SCHOOL PROJECT IN LAPUS LAND, TRANSYLVANIA

Article by **Florin Nechita**
Transilvania University of Braşov



As the coordinator of Transilvania Creative Camp and the accompanying text which tells its story, I should come up with a somewhat more scholastic approach. A research with more reference quoted and academics listed in print on creative promotion of tourist destination, digital media, consumer behaviour and information sources of the new tourist generation, sustainable development of rural regions by connecting them to the cultural experience tourism. I don't think succeed, since my premise for this project is a deeply emotional one.

I'll attempt to start by describing the birth of Transilvania Creative Camp (TCC Lapus 2016) in logical sequence. The first bricks of this project were set at the Faculty of Sociology and Communication, ACUM 2015 conference. From the correspondence with prof. Hiromasa TANAKA, Meisei University, Tokyo during 2015 it was envisioned that the upcoming 2016 visit by students and lecturers upcoming in 2016 to be at least at the level of the 2012 visit, the year we were acquainted. At that time, November 2012, a group of 15 students and 3 lecturers visited Romania within the framework of Japan Romania Business Association.

From the Romanian-Japanese association we had Ms. Hitomi Nakano. Such envisioned, the project I had to set out was to include a similar number of Japanese participants and a similar or increased level of activity involvement as previously. I am using this terms since after 2012 numerous common activities were carried out within the partnership signed between the Transilvania University of Brasov and Meisei University after the first visit. Professors and two-three Japanese students participated in our conferences at our faculty in 2013 and 2015. Starting in summer of 2013, every year a student of the Faculty of Sociology and Communication participated in four editions of Meisei Summer School Project (MSSP), all travel, room and board financed by the Japanese partners.

A second logical stage that influenced the standards of the future Summer School was set by the first edition of Leo AdCamp – Advertising and Heritage Summer School 2014. During the almost two weeks of LeoAdcamp two Japanese students accompanied by prof Xiao





Rui Zhang took part in an intensive communication training held by Leo Burnett experts, Transilvania University of Brasov professors and Dutch advertising specialist Mark van der Heijden.

The intensive and diversified program of workshops on communication, advertising and heritage interpretation with direct experience of the natural landscape, historic perspective and the ethos of Brasov County produced five concepts of tourism promotion of this region. A short narrative of this project can be accessed from the book published on this project supported by Brasov County Council (Nechita et al., 2014).

Having explained the logical chain of events that led to this project, I'll cross over now to the emotional motivation, the most important, that generated TCC Lapus 2016. I was born and raised there up to six years of age, after which I spent my vacations there until University age. Two weeks before the discussion with prof Tanaka about the project, during the ACUM 2013 conference, my grandfather Alexandru passed away at the age of 95. Even at this venerable old age (rather young by Japanese standards) - if a lighter tone is allowed in this matter - my grandfather stories have not all been told. His storytelling talent and extraordinary memory of people and places he inherited from his father, by name Alexandru as well, the first ethnic Romanian mayor of the small town of Targu Lapus, immediately after the Great Union of 1918.

During my childhood and teenage years, under the communist dictatorship, I lived the rural, pastoral life of Targu Lapus and surrounding villages (meanwhile Targu Lapus incorporated as a little town in 1968 after the communists erected some matchbox social housing, a small textile operation and a chair assembly factory.)

Perhaps I regret not having recorded my grandfather's stories about the locals, not taking pictures of the folk attire they still wore while walking, every Thursday, to the cattle trade fair. I remember the locals bringing cows, pigs, horses, sheep or buffaloes which they watered in our yard. The villages they came from were just words to me, not connected to some places I had ever seen. Actually, of the 30 villages of Lapus Land, I had only seen four or five, one where an uncle of mine dwelled and others when I journeyed with my grandparents to the Patron Saint



celebrations of neighboring churches. Some of these villages, frozen in ancient time, I visited first just three-four years ago, too late for my grandfather's travel desire and strength.

Following discussions on alternatives and schedules with prof. Tanaka, my mind started considering the full pageantry of milking the local sheep, visiting the old cattle fair –still held on Thursdays, hay making, rug weaving, visiting the old wooden churches (one of them on Unesco cultural heritage list), talks in the local dialect, local cuisine. Further visits I made to the locations, discussions with people who would contribute to the Summer School belong to my treasured memories. The pleasures and nostalgia I derived from visiting these places relegated the scheduling, budgeting and logistics I was supposed to be managing to the level of simple details.

Back to the logical unfolding of the project, the idea was presented to the municipal councillors of Targu Lapus, then rephrased as a list of precise objectives and a mutually beneficial proposal. The Romanian and foreign students were to be set up for creating a promotion strategy for tourism destination by learning photo and video technique, marketing, digital media, heritage interpretation, anthropology. In exchange for hosting the participants, the local councils of Targu Lapus and neighboring villages were to receive the promotion strategy, a presentation film in Japanese language and the ongoing promotion of Lapus Land on social media and academic conferences.

For the highly relevant content of workshops, besides the lecturers, The Alternative School for Creative Thinking and substantial assistance from Teodora Migdalovici were factors that raised the educative standards of the project. The original name of the project Transilvania AdCamp was changed after merging with The Alternative School for Creative Thinking and the the defining experience from previous common projects. Transilvania Creative Fest was the most representative such project. I am convinced the two representatives of the Targu Lapus Tourist Information centre, Nicoleta Pop si Nicoleta Bud, had a lot to learn from a week of contact with actively experimenting and study of Lapus Land from a foreign tourist's point of view.





In addition to the tourism promotion results, Transilvania Creative Camp can be encompassed as Project-Based Learning (PBL). According to different authors, PBL is rooted in the progressive education movement, which advocated for more student centered and experiential approaches to education that support “deeper learning” through active exploration of real-world problems and challenges (Pellegrino & Hilton, 2012). The principles underlining this project required student involvement from the earliest stages, in Japan under the care of prof. Tanaka starting six months ahead of Summer School’s scheduled start and in Romania, under my coordination, with student input from another PBL type project, Student Show, a weekly student-created show broadcast on NovaTV. Krajcik & Shin (2014) stated that PBL project must involve the creation of a tangible product that addresses the driving question of the unit or curriculum and offers a physical representation of student learning (an artifact).

For the TCC Lapus 2016 the salient results include:

- three presentation videos created by the Japanese students;**
- two TV programs about the Student Show team experience in Lapus Land;**
- a Photo exhibition with pictures taken by all participants. In fact, almost half of this book is graced by pictures taken by the students participating in TCC Lapus 2016.**

The project's results also fall in line with the requirements listed by Darling-Hammond et al. (2008), Larmer & Mergendoller (2015) si Ravitz (2010) in reference to the importance of public presentation of the results of a PBL type project.

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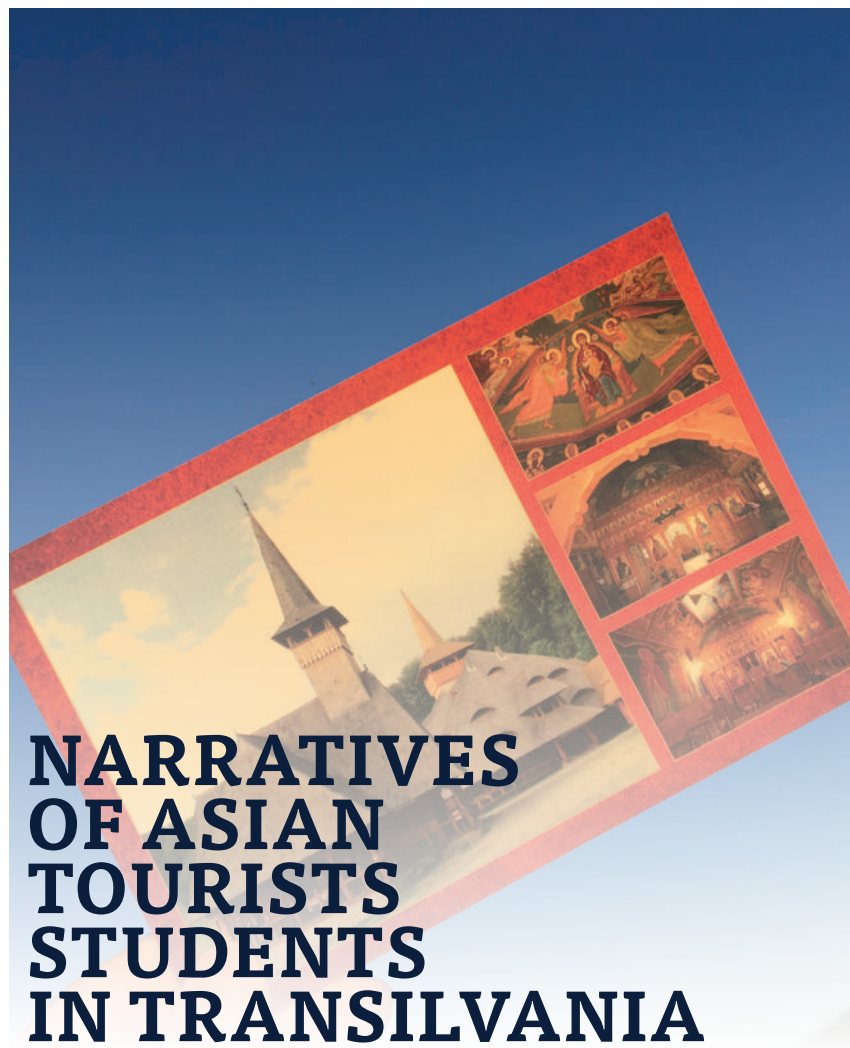




HIROMASA TANAKA

Hiromasa Tanaka, Ed. D. is a professor at International Studies Department, School of Humanities and Social Sciences, Meisei University, located in Tokyo, Japan.

He teaches research methodology courses for graduate students, and project base courses in Meisei University. Transilvania Creative Camp is linked with one of the project base courses. He recruited 12 students and one faculty member for Transilvania Creative Camp in April. Finally total of 11 students completed his course in the spring semester and participate in Transilvania Creative Camp in addition to one faculty member, two student-assistants, and one ex-graduate student. Hiromasa has published 78 articles and books on business discourse and human resource development. While he served as a Dean of International Studies Center of Meisei University, he visited Brasov for the first time in 2012 and an initiated student exchange programme with Transilvania University. Since 2013, four students from Transilvania University have been invited to Meisei Summer School Project and three groups of Meisei students have visited Transilvania University for presentation at conferences and fieldwork. He advocates socio-cultural theory of education which assumes learning takes place through social interaction. As a consultant, Hiromasa has been involved a number of human resource development system design for Japanese and Non-Japanese companies. Recently he provided seminars in Saudi-Arabia, Kuwait, Kazakhstan, Indonesia, Uzbekistan, in addition to major Japanese companies. His current research interest is in development and measurement of abilities for working in multi-cultural teams.



NARRATIVES OF ASIAN TOURISTS STUDENTS IN TRANSILVANIA

Article by **Hiromasa Tanaka**
Meisei University of Tokyo



THE CONTEXT IN TOKYO

Meisei University is a mid-sized private university located in Hino-city, Tokyo, Japan. I teach business discourse analysis at the International Studies Department, School of Humanities and Social Sciences there. In 2010, one of my ex-research seminar students visited me.

She had gone to work for Japan Romania Business Association. She talked about her job, which was promoting and marketing Romanian wine and culture in Japan. I got interested in Romania and its cultural heritage. I took an initial site investigation trip in September, 2010 and I was deeply impressed with Romanian natural beauty and its rich history.

I designated a Meisei student fieldwork trip in November, 2011, for cultural exchange with the students of Transilvania University and the local people. The impact of this program further strengthened Transilvania and Meisei Universities' relationship. Academic exchange in addition to an invitation from Transilvania University students to the Meisei Summer School project followed. Two Meisei University students and a faculty member participated in the Leo AdCamp in 2014. The context of Transilvania and Meisei University exchange and collaboration led us to plan the Transilvania Creative Camp (TCC).

While, Professor Florin Nechita was working on gaining support from the town of Târgu Lăpuș' Local Council, Petru Rareș High School, and the Alternative School for Creative Thinking in Bucharest, I discussed our program with the Japanese-Romanian Business Association Office in Japan. Meisei and the Japanese Romanian Business Association agreed that Meisei students working with Romanian and other international participants of TCC might create a 5 minute video clip to promote Palinca in the Japanese market. I created a fieldwork course, recruited 12 students for TCC, and hired 2 student-assistants. One of our faculty members, Shanyu Lin, also agreed to participate in TCC.





The fieldwork course consisted of three phases. Phase one started in April, 2016 and continued until the end of July. This phase was devoted to preparing students for the joint work. The students received lectures on video story planning and editing in addition to narrative-based tourism promotion.

Phase two was done in Romania, where the students stayed from August 29 to September 8 to attend the TCC and workshops at the Musashino Center in Brasov. In phase three, the students worked on processing and selecting photos for this volume, and editing the final video product. Professor Florin Nechita was invited to Tokyo and gave two lectures to the students in September and October.

NARRATIVE FOR TOURISM: A LINGUISTIC VIEW

Past research suggests that tourists' narratives can be the key ingredient in tourism industry in the future (see for example, Bendix, 2002; Lichrou, Omalley, and Patterson, 2008).

In a broader sense, photographs as well as texts are considered to be part of the narratives. For example, travel blogging, which usually consists of a combination of photographs and texts, is argued to be a new form of digital narrative (Pudliner, 2007). In this book, the readers find a number of photographs and texts that the students selected. I envisioned these photographs, texts, and video clips as a type of autobiographical narrative condensed by their project experience as tourists (Rickly-Boyd 2010). Each photograph tells a story of student-subject interaction.

As transportation and the economy have evolved, traveling is not any more an extravagant privilege that only rich people enjoy; rather it is available, although not done frequently, for the majority of the people in East Asian countries. Sharing narratives created by Japanese students could be an effective way to approach this emerging larger market.



Showing beautiful landscapes, interesting historical heritage sites, and unique cuisine have certainly been a proven way to promote and brand a destination. However, a few pictures and short promotional texts in a small leaflet may not truly convey tourists' multisensory experience - their feeling for their material surrounds, and the warmth of local people. Narratives can provide the even more deeply nuanced surprise and pleasure of the individual traveling experience.

For example, engagement in discussion on local customs with senior citizens, or finding the same world view with local young stars can be a powerful interest raiser for potential visitors. At the same time, when the students narrate their stories using their own ways of expression, their experiences achieve a type of iconic status in their lives (McCabe and Foster, 2006). In this book, you see a massive number of photos, which, I am convinced, convey each of their stories. The students' videos will be available in a few ways, and will be included on the website of Meisei University. I argue that students will construct their own meanings through repeatedly telling their stories via various media.

STUDENTS' NARRATIVES

I view a student narrative as a product of social construction. Although most students share their experience, each of their stories features different elements of their trip. The diversity of their narratives indicate that their experience has been interpreted and reinterpreted in multiple ways. They tell stories in terms of the significance of the event they took part in (Rickly-Boyd 2010).

On the other hand, similar stories are also told and retold in the photos. Particularly, interaction with Transilvanian people, in the village, at home, at school, and in the town hall have been told by the students so many times. The recurrently told stories will construct a grand story which may provide cogent material to attract people to a particular

destination, Târgu Lăpuș. These narratives demonstrate the intangible, contested and dynamic nature of the tourism experience. Focusing on physical objects, mostly locally determined 'cultural representations', and treating the objects as a static presence may fail to capture the discursive sentiment that tourists may get from their experience.

REMARKS

Romania has not been a popular destination for Japanese tourists. I am hoping this book as well as the students' narratives told in public will stimulate deeper interest in Transilvania. At least at Meisei University, Romania has become one of the well-known countries for students' conference presentations and countries of the international volunteers who participate in the Meisei Summer School Project.



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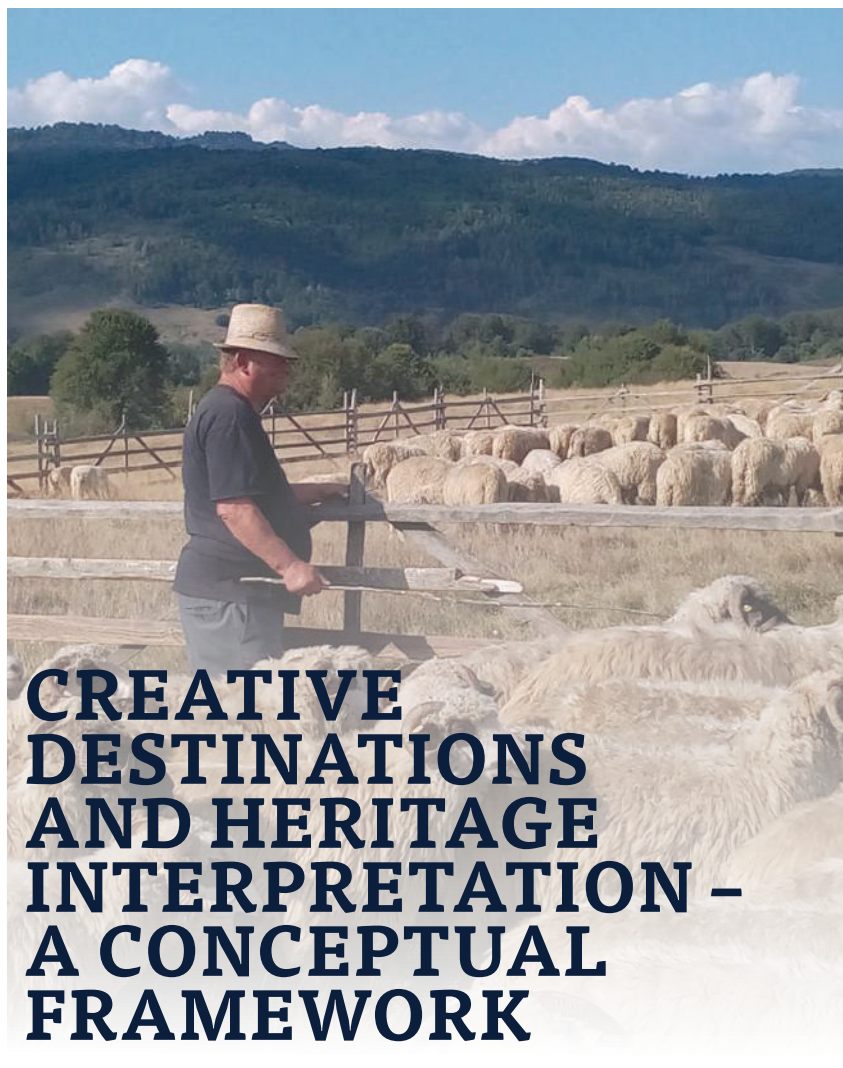
ADINA NICOLETA CANDREA

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Article by **Adina Nicoleta Candrea**
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Considering the continuous rise of new tourism destinations and recreational activities worldwide, the market for new tourism products will become ever more competitive (Ispas and Candrea, 2015). Intensified globalization has made people more mobile and has increased competition between countries, regions and cities. In a globalised world, competitive identity is therefore more important than ever, but it is also more dynamically constructed, particularly as a result of new technologies which create images through many different channels and formats (Ispas and Candrea, 2015).

"Competitive identity" focuses on purpose, strategy, policy, partnerships and symbolic actions. Places must shape their behaviors around a central defining purpose in order to allow real actions and substance (policies, investments, events, etc.) to influence perceived place image and purpose. Developing a strong brand image for any destination is becoming increasingly important. Ensuring that the brand imagery projected about the destination actually matches the experience is even more essential (Ispas and Candrea, 2015).

Cultural tourism's popularity continues to increase as visitor and local value systems collide (Martin, Sirakaya-Turk and Cho, 2013). To achieve competitive advantage for its tourism industry, a cultural destination must ensure that its overall attractiveness (Ispas et al., 2015) and the tourist experience are superior to those in the many alternative destinations available (Dwyer and Forsyth, 2011).

A heritage site is a place that has been deemed to be of historical or cultural importance by a section or sections of society. Heritage interpretation is the communication of the meaning or meanings of a place through a variety of media. According to the international charter that guides interpretation this 'can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the process itself' (ICOMOS, 2007).





The European Expert Network on Culture (EENC) has prepared a document in 2013 at the request of Directorate-General for Education and Culture of the European Commission (DG EAC), which provides advice and support in the analysis of cultural policies and their implications at national, regional and European levels. In this document, suggestions were made for the development of a EU strategy for promoting the European dimension of heritage and the re-consideration of European narratives through heritage (EENC, 2013), i.e. supporting cultural heritage of European significance, recognizing heritage assets which embody values related to European and community cohesion, promoting heritage interpretation and education linked to European values, etc.

More generally, the need for innovation in heritage interpretation techniques, enabling citizens to make sense of contemporary lives through classic and recent heritage, was also highlighted (EENC, 2013).

Authenticity in heritage is very important to visitors who are looking for a genuine and distinctive experience. They particularly value aspects of a culture and heritage that are supported by the local population.

Accessing 'real' experiences, which are enjoyed by the locals and connect to the local area, is important in their overall satisfaction levels with their holiday (Fáilte Ireland, 2014). Well-planned interpretation creates the active, engaged and authentic interaction with heritage sites that these consumers want and expect (Nechita et al., 2014). Interpreting heritage sites well will enhance visitor satisfaction levels and build memorable experiences of your site that they will want to talk about. Good interpretation translates into positive word of mouth referrals to other potential visitors, an invaluable asset to a tourist destination (Fáilte Ireland, 2014).

Done well, interpretation can enhance the visitor experience and it may also strengthen the relationship between the site and those who live around it. Thus, if it is planned in a proper manner, interpretation can lead to a better understanding and appreciation of



local values and traditions (Candrea, 2010). Furthermore, by improving the attractiveness of a site, interpretation can lead to economic benefits for the wider area (Irish Walled Towns Network, 2014).

Interpretation at heritage sites does not solely serve as a tool to reconstruct the history but also to create socio-cultural values, enhanced understanding and experience of a place (Nechita et al., 2014). Indeed, interpretation should go beyond dictionary description or book, triggering curiosity and awareness about the world and its irreplaceable cultural resources (Ballantyne and Uzzell 1998). Interpretation plays an important role in creating meaningful experiences for visitors, by combining both tangible and intangible heritage components. Interpretation must stimulate visitors' exploration and involvement in different activities and not just a passive observation. Thus, each visitor needs to leave each tourist destination enthusiastic, fascinated by new information (Candrea and Nechita, 2015).

One of the interpretation issues which Howard (2003) emphasizes is the challenge to realize that individuals understand heritage sites in accordance to their own perception and as a result different people attribute different meaning to the same object. Another problem is that interpretation constructed by managers of a particular site may differ from what people have already gained from being exposed to various sources prior to their visit Young (1999) or it may be one dimensional showing only one narrative (Smith, 1999). The problem is that interpretation at heritage sites is strongly attached to the past and tends to ignore current circumstances and the future (Uzzell, 1989). Indeed, what management do not take into account is that visitors themselves construct their own interpretation of their experience (Bakiewicz, 2012).



High-quality interpretation can (Heritage Lottery Fund, 2013):

- help people to learn about heritage. Interpretation can support formal education and help visitors to learn new skills. Through developing interpretation, heritage sites staff and volunteers will also learn more about the heritage assets in their care;
- enhance visitors' enjoyment and the meaning of their visit, better connecting them with the natural and cultural qualities of the heritage asset;
- enable local people to become involved in presenting a heritage site to the public, fostering a sense of community ownership and stewardship;
- encourage visitors to behave in a more responsible way, for example by not dropping litter or not climbing on a ruin;
- provide the satisfying interpretive experience that paying visitors expect. Indeed, some interpretation may now be expected at sites with free entrance. However, interpretation can generate an income in return through related merchandising, marketing and events;
- encourage return visits and word-of-mouth promotion;

Interpretation is part of a range of heritage-related communication work that includes marketing, visitor information and orientation (Nechita et al., 2014). These forms of communication often use the same media as interpretation, such as panels and leaflets, but there are crucial differences between them. Marketing materials aim to sell a heritage product, whilst visitor information tells people what there is to do and see, and orientation helps people find their way around (Heritage Lottery Fund, 2013).

Interpretation can be conducted using a variety of techniques (Candrea, 2008):

- Personal – face-to-face- interpretation (using professional guides or other human resources from visitor or tourist information centers);



- Non-personal interpretation (using brochures, leaflets, information and interpretation panels, visitor centers);
- Artistic interpretation (using music, painting, sculpture, dramatic art);
- New media interpretation (using information and communication technologies).

Collaborations between multiple local organizations help to define larger geographic areas as cultural regions. Rather than competing with each other, local organizations can collaborate to interpret their shared canal or watershed history, thereby forging a statewide or regional identity (McHale et al., 2011). The interpretation of smaller, more defined cultural or heritage sites may have a multiplier effect which strengthens the overall interpretation of the larger cultural region. Each discrete site can really only tell a part of the story but a defined heritage corridor can have an aggregating effect. This is an important consideration when one is operating concerned with a canal or waterway which has a large geographical reach (McHale et al., 2011).

Transilvania Creative Camp (TCC) can be considered as creative cultural tourism combined with heritage interpretation project that followed a similar project, first developed in the summer of 2014 (Nechita et al., 2014). The place chosen for TCC and the great support of local administrative players illustrate the concept of creative identity where different other stakeholders were actively involved into an exercise of heritage interpretation for a destination that is at the beginning of constructing a distinct position.

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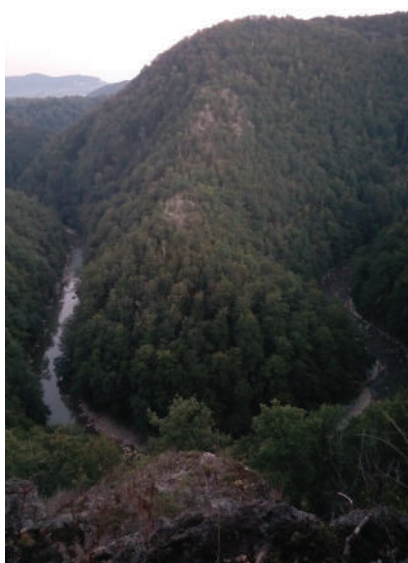
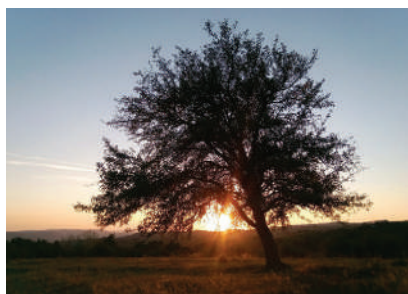
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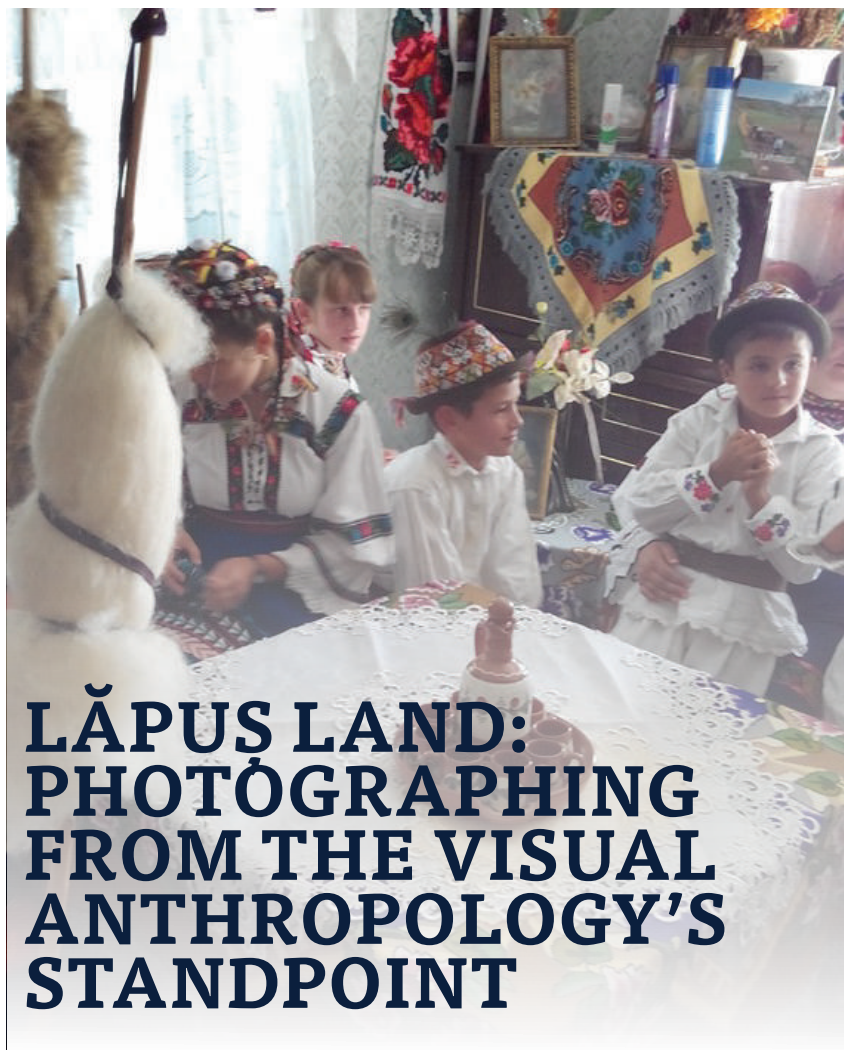
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In the last decade, he published articles in the fields of cultural anthropology, cultural philosophy and moral philosophy. Mihai was also involved in several national and international projects in the fields of Sociology and Anthropology. At the Transilvania Creative Camp 2016 he coordinated a workshop in Visual Anthropology, in which the focused on an ethical approach to cultural heritage, the strangers’ representations of space and place, and the relations between humans and nature.



LĂPUȘ LAND: PHOTOGRAPHING FROM THE VISUAL ANTHROPOLOGY'S STANDPOINT

Article by **Mihai Burlacu**
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Visual anthropology lies at the boundary between anthropology and its multiple audiences. It entails an interesting duality, which I consider to be epistemological in nature.

Unlike other disciplines of sociocultural anthropology, visual anthropology involves both the production of knowledge and the presentation and consumption of that knowledge. Moreover, I agree with Howard Morphy and Marcus Banks' assertion that visual anthropology also entails a duality of focus, which includes: (a) the usage of visual material in anthropological research; (b) the study of visual systems and visible culture (Morphy & Banks, 1999, pp. 1–2).

As my previous fieldwork in Istria, Croatia has indicated me, visual anthropology has a processual approach to research. In the case of the Transilvania Creative Camp Lăpuș 2016 (TCC Lăpuș 2016), it involved workshops in which students were taught the whole process of recording data, analysing it, and afterwards disseminating the results of the research.

The development of the TCC Lăpuș 2016 as a Project-Based Learning (PBL) set of assignments necessitated the representation of the local cultural elements from Lăpuș Land to various audiences, which themselves included people with very different cultural backgrounds. In a sense, they could be considered 'simmelian strangers', because of their social distance and physical proximity (Simmel, 1971, pp. 145–148). Accordingly, making the participating students understand the particular nature of the representational processes across cultures was essential for achieving the overall objectives of the project. Visual anthropology is an essential part of any discourse regarding 'cultural' tourism heritage. Moreover, in the past half century visual anthropology has been an integral part of the discourse which advocated experiential approaches to education regarding cultural diversity (Pellegrino & Hilton, 2012).

The developments in anthropological theory from the last two decades reflect an increased attention to numerous human representational systems. As such, anthropologists have directed their attention towards





the human body, material culture, art, house forms, and "more generally to the objectification of social and cultural process in cultural form and performance" (Morphy & Banks, 1999, p. 2).

Accordingly, one of the main points that I wanted to address in the students' anthropological workshop from TCC Lăpuș 2016 was the importance of analysing the characteristics of visual systems and the contextual conditions of their cultural interpretation. Also, I wanted to emphasize the fact that specific cultural 'systems' must be correlated with the intricacies of the cultural and social processes of which they are a part. I considered important to stress the importance of the visual means of disseminating anthropological knowledge (ibidem, p. 2). Furthermore, I wanted to present visual anthropology's reflexive potential. A particular aspect of visual anthropology's reflexivity in the case of TCC Lăpuș 2016 refers to the necessity to develop an ethical approach to cultural heritage. This is due to the cultural background of most of the project's participants.

From a methodological point of view, Morphy and Banks state that "visual anthropology is concerned with the recording of visual or visible phenomena, with obtaining visual data" (ibidem, p. 14). When attempting to establish visual anthropology's sphere of research interests, there are several challenges that should be taken into consideration. First, there is a danger of outlining a sphere of interest that is too broad and lacks any consistency.

Secondly, there is the possibility that some cultural aspects might be overrated at the expense of others. For the Japanese students that were subjected to visual anthropology's methodological rigours for the first time, there was a very distinct risk of unwillingly subject their endeavours to various types of bias generated by cultural shock. It was also important to emphasize the distinction between the emical and the ethical perspective in interpreting visual data. Fundamentally, the project's guidelines made adopting an ethical perspective a prerequisite for our visual anthropological endeavours.

In visual anthropology, photography has a practical place that had to be



emphasized for the project's participants. Its practical place can be validated by connecting its functions to the development of a field of study (Collier & Collier, 1986, p. 15).

Generally, any endeavour in visual anthropology includes three phases. In the first phase, it is necessary to develop an overview or a phase of descriptive study. In this phase, it is necessary to gather information regarding the entire environment under study. In the second phase, fieldwork narrows its attention in search of specific data relevant to the goal of the project. Basically, the initial generic ethnographic data provides a background for the activities from the second phase. Interestingly, in this phase, specialists from many academic disciplines may enter the research field, each approaching the local people in a different way.

Thus, they can provide a better understanding of the cultural systems specific to the Lăpuș Land. In the third phase, the research results are synthesized into conclusions. The photographic evidence is usually abstracted, articulated and computed "in order to become a genuine part of the fabric of scientific insight" (Collier & Collier, 1986, p. 16). Accordingly, the photographic evidence was later transposed into an exhibition dedicated to illustrating the cultural and environmental particularities of this region.

In the TCC Lăpuș 2016, the participants enthusiastically used photography to record visual data that they didn't always recognize or understand at first. Thus, they had a means to record multiple sceneries and cultural systems quickly and accurately. The use of digital cameras and smartphones also allowed them to store and transmit composite descriptions for future use.

As a research technique, photography was useful for preserving the participants' intense first impressions in a responsible and usable form. The students were able to accurately record customs, traditional costumes and households, and circumstances about which they had very limited knowledge. Their photographs can be analysed and





interpreted according to multiple subsequent research frames.

The participants' enthusiasm can be attributed to the fact that photography as an anthropological technique uses the "principles of implication, visual resonance, identification and shifting perspective" (MacDougall, 1999, p. 286). These principles diverge considerably from those of anthropological writing. Accordingly, the participants were willingly involved in heuristic processes and meaning-creation in ways that are different from formulating verbal assertions, word and expression correlation, theory formation and hypothetical speculation. In Gilbert Lewis' terms, the difference between photography and anthropological writing can be explained in terms of placing stress and contextualising detail. A picture maintains its unity and simplicity despite the numerous details it contains (Lewis, 1986, pp. 414–415). Hence, the contextual relevance of a picture is maintained regardless of one's perspective of interpretation.

There is an intrinsic relation between studying photography as an anthropological technique and using it. For the students involved in the project, the photography workshops generated queries on several levels. The study of the photo collections taken during the fieldwork stage generated new questions about the ways in which anthropology can communicate about the contexts, customs and traditional costumes and households that were thus immortalized with digital cameras.

Do the photos taken require particular ways of visual analysis and communication in order to be interpreted? Are there any specific patterns of understanding them? Interestingly, increasing the level of awareness regarding visual anthropology's capabilities directed the participants' attention towards a range of cultural features that were unknown to them, not least because they are related to representations which were considered to pertain more to other academic disciplines, such as marketing of tourism or art history. In a nutshell, visual anthropology offered the participating students "different ways of understanding, but also different things to understand" (MacDougall, 1999, p. 287).



The contexts approached during the TCC Lăpuș 2016 workshops entailed numerous opportunities for the participating students to review the visual anthropology's potential. In addition, they engaged more explicitly with a number of aspects that have not previously fallen within their attention. Their engagement helped the participants raise and address questions about their ways of understanding cultural systems that were unknown to them, to various extents.

More specifically, the students involved in the project could understand how the various cultural aspects that they photographed are contextually grouped into categories. In turn, this allowed the participants to examine how particular anthropological and local categories that recur across two different cultures actually operate to affect individual agency. Afterwards, the participants had the opportunity to explore the similarities and differences between how these categories "are constructed, experienced, inform social action, and are possibly resisted and stretched by different individuals in specific and different cultural contexts" (Pink, 2006, p. 135). Understandably, there were reasons for explaining and comparing 'our' and 'their' 'processes of making sense'. As Marit Melhuus emphasized, focusing on context doesn't mean only identifying cultural specificity, but also understanding how such contexts are constructed (Melhuus, 2002, pp. 86–87).

As a technique, photography offered the participants the opportunity to:

- a) **Acknowledge both similarities and differences of the cultural systems immortalized with digital cameras;**
- b) **Emphasize context and the various forms of it;**
- c) **Engage in a reflexive cultural experience;**
- d) **Compare the contexts found in Lăpuș Land with the contexts and meanings found in their own cultural settings.**

Photographing interactions specific to cultural systems had the potential of leading the project's participants into the area of nonverbal research. A plethora of reliable data can be ascertained directly from





photographs of social and ceremonial activity. The numerous photos taken in the villages and towns visited by the participating students reflect the complex dimensions of cultural identity, social structure, interpersonal relationship and the relations between humans and nature. Images of people interacting offer to any viewer the chance to measure and compare. However, these appraisals can go much further: they can allow one to define the cultural patterns of the people that are observed (Collier & Collier, 1986, p. 77).

Photographing cultural phenomena typically requires paying attention to several factors. The photos must contain 'proxemic' information. They must help define the spatial relations that exist among the people that are observed. Also, the photos taken should allow one to ascertain the general character of the social context immortalized. As the project's participants were typically 'simmelian strangers' to the cultural systems and social contexts in which they temporarily entered, they were more prone to register spatial representations, postures, gestures and nonverbal elements that were unfamiliar to them. In a sense, their 'otherness' represented an advantage from a methodological point of view.

Taking photographs is ultimately more than just a simple means of recording data that could be later used by and for the anthropologists. In themselves, the collections of photos taken during and for the TCC Lăpuș 2016 workshops have an intrinsic value. As visual recordings, they have a different ontological status in comparison both to other types of recordings and to cultural artefacts. By the use of photography, the project's participants were able to make enduring records of phenomena, events, cultural systems and artefacts. Hence, the participants inherently retained representations of all of the above for future analysis and/or elicitation of relevant information. Actually, the most important advantage of the visual recording methods is the fact that they permit anthropologists ensuing inspections and re-analysis. They are able to record much more information than memory alone. For example, photography retains much more contextual data than a notebook or a jotter. Furthermore, the photos taken in Lăpuș Land are indexically related to the realities they encode. The indexical properties of photography were previously documented by anthropologists such as



Morphy and Banks (Morphy & Banks, 1999, 14–15). Ultimately, the subsequent decoding and re-interpretations of the cultural realities represented in the photographs from this book are both an opportunity and a challenge for the readers.

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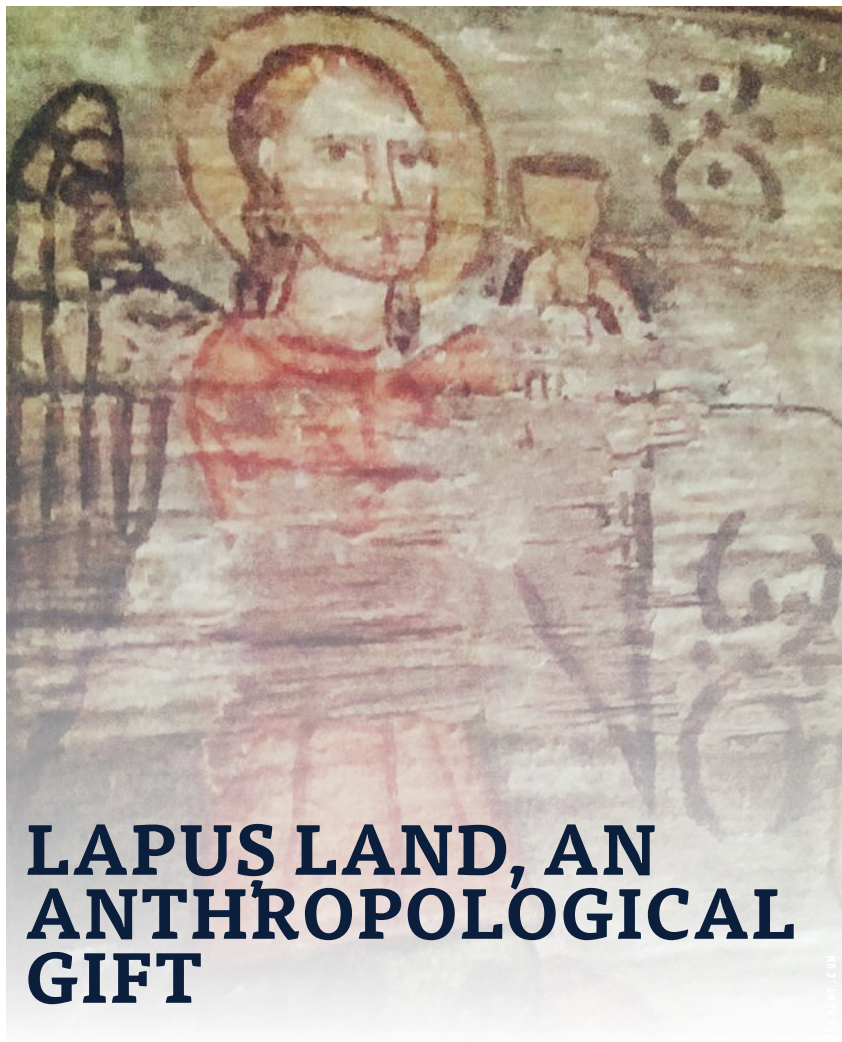
TEODORA MIGDALOVICI

Teodora Migdalovici has been Cannes Lions Ambassador in Romania for the past 13 years and the founder of The Alternative School for Creative Thinking.

Her areas of expertise cover personal branding, emotional intelligence and contemporary creative thinking patterns. Her expertise is constantly valued in international events in Paris, Wien, London, Belgrade, Mumbai. Her contributions as author, strategist and trainer were awarded with "New Moment Idea Award"- Piran 2014; "Most Passionate Cannes Ambassador" – Silver trophy, London 2013, by the Lions Festivals; "Brand Leadership Award" by Asian Brand Summit, Mumbai 2007; double Gold for "Coca-Cola Books of Smiles" at European Excellence Awards and Stevie Awards, 2006. Her Alternative students won twice in a row the only Romanian Gold in Cannes in 2014 (Cyber) and 2013 (Design).

She is a catalyst and a coach for the Romanian creative industry, motivating and inspiring seniors and juniors alike to break their limits and perform on the world stage.





LAPUS LAND, AN ANTHROPOLOGICAL GIFT

Article by **Teodora Migdalovici**
Lecturer, The Alternative School for Creative Thinking



What should I choose between “magical” and “exotic” in order to describe, in a single word, the whole experience we all got in the Lapus Land Creative Camp?

For 10 days, every single moment was an evasion from reality, as we know it: the surprising ideas that came up after the brainstorming sessions of the Romanian and the Japanese students, the special vibration of the places remained unspoiled from archaic times, caught on camera (the last generation phone camera, to be precise); The humor, enchantment or the perplexity associated with a series of “first time experiences”, by the Japanese students: having traditional Romanian shepherd dinner on the top of the mountains, under the Milky Way’s glowing light, seeing animals of all sorts in their natural habitat, drinking Palinka and dancing afterwards around the fire, using the rural Romanian wooden toilets, stepping into cow shit with perfect sneakers (new, impeccable, white sneakers) and then cleaning every single stripe from the back of the shoes, with methodical discipline.

Historians used to speak of the “clash of civilizations”, when two very different ones meet. But here was nothing of the sort. It was the joy of discovery, the wonder of the common background, although the Hungarians, the Romanians, the Japanese, the Germans or the Rroma people had different traditions, roots and perspectives on how life should be lived.

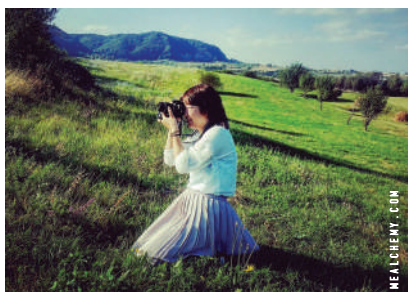
The trip in the remotest areas of Lapus Land, discovering the crafts people still practice although the industrialization replaced the man’s power with the machine more than 100 years ago, was an anthropological gift.

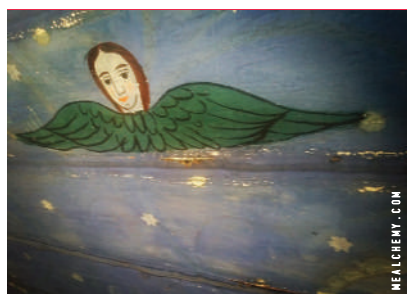
And speaking of gifts, the most exquisite of all was the discovery of the wooden churches, with original, hand-painted walls intact. Most of them were build in the Middle Ages, using ancestral construction methods. Included in the UNESCO heritage, some are closed for the religious practice nowadays, but we had the privilege to explore their stunning beauty. Gazing at the intricate drawings and being trapped into the biblical scenes depicted in the key of naïve art, I realized how fortunate





I am. Without enough funds to be preserved, neglected by the people with far more mundane concerns, those statements of genius artists and their perspective of the ancient world are likely to be lost in the next hundred years. Realizing we are among the very few that are seeing those art treasures before their final collapse transformed the Lapus Land Camp in once in a lifetime expedition. For any art lover it was a priceless journey I couldn't be more grateful for the chance.



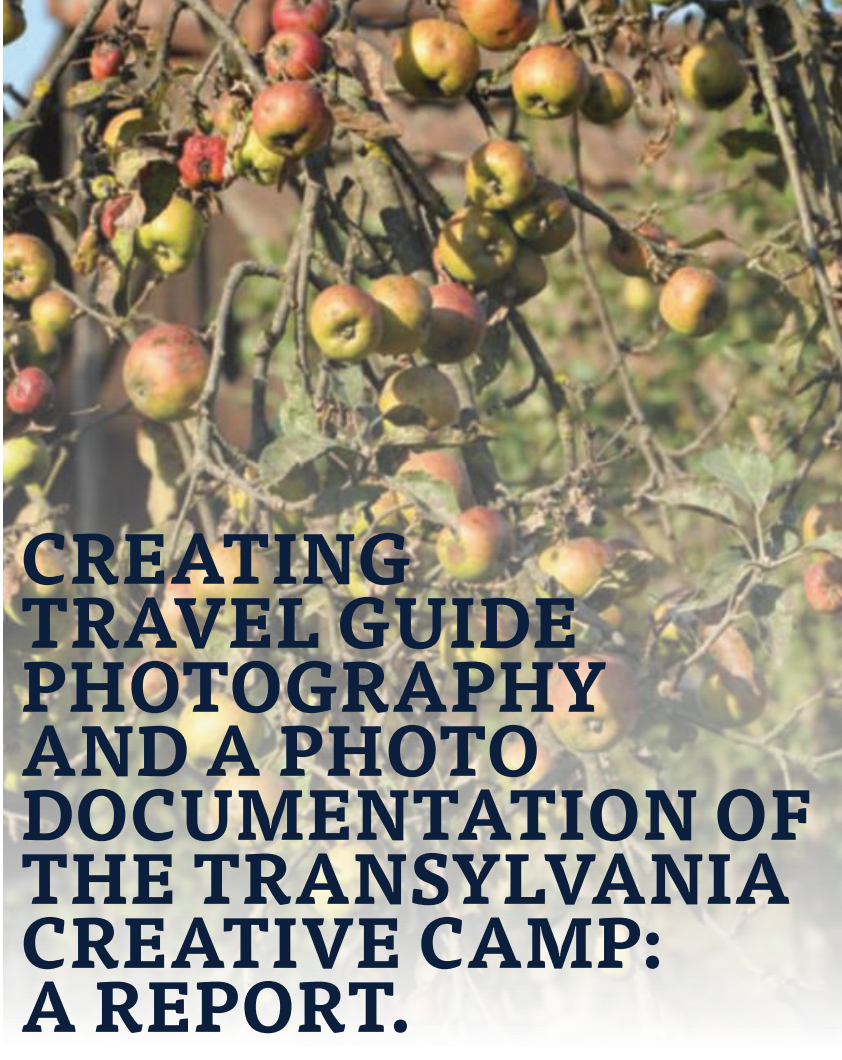




HANS CORNEEL DE ROOS

Hans Corneel de Roos studied Political and Social Sciences in Amsterdam and Berlin and graduated with honors in 1981.

Since then, he has worked in Public Administration and in the field of financial services, as a stockbroker and as a partner in a Munich-based agency for financing commercial real estate. Parallel to his commercial work, he has been active as an actor, writer, translator, art historian and photographer, operating his own artistic photo studio in Munich since 1991 and training interns from all over the world. Since 2010, he has focused on Dracula Studies, discovering, among others, the precise location Bram Stoker had in mind for his fictitious Castle Dracula (The Ultimate Dracula. Munich: Moonlake Editions, 2011). During ten trips to Romania, he extensively explored and photographed all places related to the Dracula novel. In cooperation with Dacre Stoker, Bram's great-grandnephew, he authored the planned Dracula Travel Guide. From 2013-2016, he was Acting Editor of Letter from Castle Dracula, the official news bulletin of the Transylvanian Society of Dracula. He initiated and co-organized the Fourth World Dracula Congress, that took place at Trinity College, Dublin, in October 2016, and launched a new series of bi-annual international Dracula Congresses to be hosted by Transilvania University of Braşov, Romania, in cooperation with Florin Nechita. His latest book, Powers of Darkness (New York: Overlook Press, 2017) presents the Icelandic sister version of Dracula, published in Reykjavik in 1900, in an annotated English translation. Currently, he is setting up a private not-for-profit Art and Photo school on Bantayan Island, Philippines.



CREATING TRAVEL GUIDE PHOTOGRAPHY AND A PHOTO DOCUMENTATION OF THE TRANSYLVANIA CREATIVE CAMP: A REPORT.

Article by **Hans Corneel de Ross**



In May 2016, Florin Nechita invited me to join the Transylvania Creative Camp in Târgu Lăpuș as a photo teacher. In fact, my task was twofold: presenting theoretical knowledge about travel guide photography during a seminar and documenting the entire camp, excursions included, in a photo series.

As the students participating in the TCC would have to create a travel guide and other visual materials attracting Japanese and Chinese tourists to Lăpuș County, my presentation dealt with the dos and don'ts of travel photography. While for the photographer, any detail of the trip can be of interest, the selection to be included in a travel guide book or promotional presentation depends on the audience and the intentions of the publication. For readers planning a family holiday, the focus of visual information will be different from that for backpackers, for example. In the case of Lăpuș County, the specific traditions of the region would need extra attention, to set it apart from other destinations in Romania and Europe.

This especially includes the practices of agriculture and craft, artisanship and folklore. The warm hospitality of the people in this remote region, that has been ignored by mass tourism and Dracula fan tourism alike, would need to be portrayed. At the same time, economical and ecological backgrounds would need to be explained, presenting traditional local products, foods and drinks, without producing just another commercial campaign so typical of mainstream tourism by now. The idea of the creative camp was to enable authentic, first-hand and hands-on experience, both for the students and for their future target audience, the potential visitors from Asian countries; the concept of participatory observation taught during the theoretical seminars and practiced during the excursions should also be reflected in a travel guide and other visual publications.

The core of my theoretical presentation, illustrated by photos I had taken in Romania, England, Ireland and the Philippines, dealt with the visual potential of landscapes, flora & fauna, traditional agriculture and handicraft, architectural views, cultural and religious events, and of street scenes and people photography – and how to use these



photographic motifs to convey a personal viewpoint, message or narrative. As a specialist for image rights, I also paid attention to establishing a consensual relationship with the portrayed persons – something that often has to be accomplished within seconds during spontaneous interaction. Moreover, I discussed some technical aspects of professional travel photography, advocating the use of high-resolution DSLR or mirrorless cameras instead of cell phones. Last but not least, I emphasized the need of digital photo editing, to turn a photo of standard technical quality into a truly captivating image that tells an interesting story or triggers the curiosity of its beholder.

The second part of my task was the bigger challenge, as our excursion programme was very tightly packed with cultural highlights of all sorts and I had to win the trust of the students, the teachers and the various groups of Romanian, Hungarian and Roma people hosting us during this rapid sequence of events. Unlike Florin Nechita and Hiromasa Tanaka, who had actively been preparing the camp program and had communicated with the students before, I had to start from scratch and find a balance between my roles as a travel companion, a photo reporter and a professional lecturer. Luckily, photo documentation was part of the official curriculum and most participants were busy making videos and photos themselves. Following my usual “brute force” strategy, I produced almost 10,000 photos, resulting in a rough selection of around 600 pictures needing further editing. A good part of these images could be uploaded to the TCC Facebook page already during our stay in Târgu Lăpuș; a further portion was edited in my Munich studio and transmitted from there.

During our bus trip back to Braşov, I was surprised and pleased to be honoured with a special TCC award for my photographic efforts and be cheered by the participants who had patiently endured the persistent presence of my lens. Equally cordial was the follow-up, so that today, I am still in frequent contact with lecturers, students and some of our hosts. Apart from the photos as such, which will be used in this book and upcoming exhibitions and publications, this is a lasting positive result of the Transylvania Creative Camp 2016, demonstrating that its organizers have fully succeeded in creating an immersive experience fueled by



enthusiasm and congeniality – an experience that will continue to generate stories sparking a similar eagerness in those who hear them.



Hans C. de Roos, Netherlands





Hans C. de Roos, Netherlands

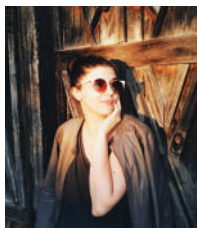


Hans C. de Roos, Netherlands



Hans C. de Roos, Netherlands



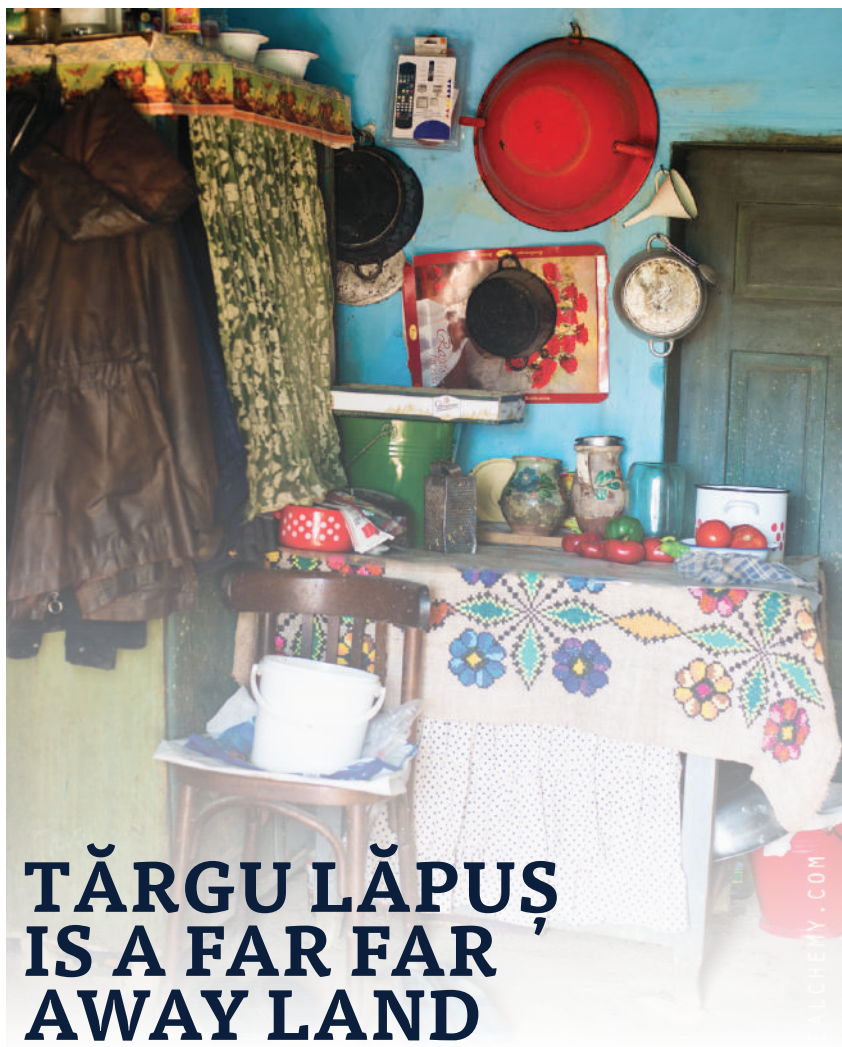


ANCA IFRIM

Anca is an up and coming graphic designer, with experience in multicultural environments.

She studied Graphic Information Design at University of Westminster, London, has a Creative MBA from The Alternative School for Creative Thinking, Bucharest and has graduated the Roger Hatchuel Academy at Cannes Lions - the top Festival of Creativity, worldwide. With a passion for branding, an intuitive approach to typography and colour and a good eye for composition, photography felt like the natural complimentary skill. #LadiesFirst – a magazine about Romanian Creativity abroad, is her most recent collaboration as a photographer and graphic designer.





TĂRGU LĂPUȘ IS A FAR FAR AWAY LAND

Article by **Anca Ifrim**

Lecturer, The Alternative School for Creative Thinking



Targu Lapus is a far far away land. I bet it's the land about which the fairy-tales say is ruled by emperors, each with their own mountain or hill, the size of a country. Always, the emperors have beautiful daughters and sons who dance and play in peace, until one day, when a dragon comes over.

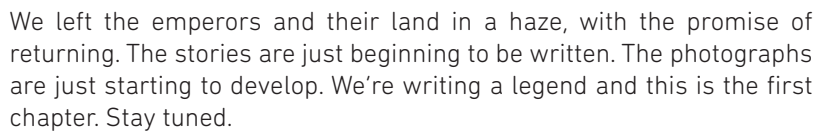
After each swirl of the road, I half-expected the Earth to end, for all of us to fall into the abyss. That didn't happen. Instead, we landed in a corn field, in Petru Rares highschool's campus – which we were about to call "home" for a week. But a different kind of week, of an undetermined length, suspended in time. The "dragons" had come: Japanese, Taiwanese, Vietnamese, a couple of Italians and of course, us, the Romanians, equally estranged from this alternative universe.

Our mission: to pilgrim the land and light it on fire. But not the destructive kind: the kind that brings new breath to a place and takes it out of its anonymity. We were there to create a new story and then spread it to the four corners of the Earth. So that other lunatics could give up wi-fi and network signal and come over to Lapus Land.

We had workshops, presentations, we took pictures, videos, we laughed a lot to scare the bad spirits, we danced in a "hora", we ate gulash and mamaliga, we drank palinca, we ran, we played, we prayed. We wondered.

The locals were oh-so-happy about the visitors. We never felt like intruders. The doors were always open, the tables always laid and glasses filled. The Asians rediscovered fire. The Romanians rediscovered their country. We saw things through each other's eyes and shared our discoveries in a warm intercultural embrace.

We visited a gipsy village and fell prisoners to the depth of their eyes. We barely escaped before the last tick of the clock, only to be captured in a fold of sheep. We tried on the local traditional wear and walked in their shoes. We weaved alongside a granny or two. We played in hay and caught the sunset by its feet. We shared long tables and broke bread together.





FILIP GONZACENCO

After getting hands on his engineer diploma, Filip decided taking things too seriously was not an option.

He chose advertising instead for whom he has an irreversible love. He is currently working for Ogilvy&Mather Bucharest as an Art Director and was part of the Romanian Cyber team for Cannes Young Lions in 2015. He is proud to be a "The Alternative School for Creative Thinking" alumni and is constantly looking to share his experiences gathered as a young creative.

Filip believes the secret to good creative work is never-taking yourself too seriously and having faith in the power of creativity that lays in each and every one of us.





ABOUT LĂPUȘ₇

Article by **Filip Gonzacenco**
Lecturer, The Alternative School for Creative Thinking



It took us long hours of drive to get there. It took so long that when we got there it was midnight, it was foggy and really cold. We had to wait till morning to realize what is happening.

Firstly, we did meet fantastic and curious people from even further distances than us. Secondly, we got to see a land that would make you believe in time traveling. Târgu Lăpuș is far from ordinary. It is a land where you force yourself to remember modern technology does exist in fact. No, you did not time travel, you're still in 2016, you just crossed the gates of a pure and unaltered land.

The colors. Things get questionable sometimes whilst you're walking around. The grass is so crude, that it's green is bright. The clothes people wear are vibrating happiness. You get curious how. How do you manage to get those nuances? And then they tell you it's all nature – pigments that were once trapped in plants.

The sound. You hear the voice of tendentious roosters, a slight squeak from a door opening, a villager greeting you with a calm voice as if he knew you for years. You hear the traditional chants and the boots hitting the ground as they all dance. You hear the sound of the grass being cut and put in the haystack. And then there's the water and then there's the nightfall, with its cricket concerto.

The smell. Like in synaesthesia, I can actually paint it. It would be a dominantly green painting that would also emit the sound of the blade cutting those grass stems. Because the smell is the smell of a freshly cut grass. And then there's the smell of burned woods. The stove is ready. It is ready for gulaș and pies.

The heat. In different kinds or levels. The people were warm and hospitable. They had plenty of things to share, and they did it with kindness. And then there's the heat from the pălincă. There's a warm feeling that brings us all together shouting "cheers" and raising our glasses. And there's the heat you feel in your belly after you take a sip.

Anything, but ordinary.



RADU NANTU

Radu loves to play big. The first 5 years of his career as a copywriter have been all about big brands, big ideas and big results in top agencies from Bucharest.

His main inclination is copywriting with a digital touch, having spent most of his life in front of a computer. But Radu also put years into delivering great creative for national and international integrated campaigns, branding projects, and a wide range of brands and categories.

Radu is a comedy writer in his spare time, having collaborated with Times New Roman and Sector 7 on multiple viral projects where he never spoke about himself in the third person. The Onion told me to stop trying to contact them.

As a member of The Alternative School For Creative Thinking, Radu wants to make advertising fun again and bring others with him on this quest.





ROMANIA REDISCOVERED

Article by **Radu Nantu**

Lecturer, The Alternative School for Creative Thinking



In the summer of 2016, I was told I have the chance to talk to a group of students about “destination marketing” at the TCC camp. I was very happy to accept. After all, this meant I could teach others how to do what I love to do most: to tell a story.

But then I heard who the students were. And where they came from. And it scared me! How could I teach anything to a group of students with such diverse cultural backgrounds? After a few sleepless nights, I realized that I shouldn't teach you anything. I had to inspire you to learn on your own.

So when the time came, on a hot afternoon, I got into the car, picked Filip up along the way (meeting him for the first time, I should add) and we drove into the sunset. I was so stressed about having to show you my presentation that I really didn't feel much of the 9 hour, 550 kilometer journey all the way from Bucharest to Târgul Lăpuș.

That morning, seeing so many bright faces and so many bright minds gathered in a wonderful classroom, in the heart of Lăpuș Land, I realized why I was still a bit scared. I wasn't there to teach you. I wasn't there to inspire you. I was there to learn along with you. After all, we were discovering Maramureș together.

Even though I had visited the Maramureș County before, I had only seen it through the eyes of a Romanian – I saw it as a part of my country, not as a tourist destination. And I wasn't impressed. How foolish of me!

This time, I saw everything through new eyes. I saw my own country through your eyes. Seeing how amazed you were by things I used to take for granted, I started to value them more. It's not often that you start loving something again after it has become boring.

I saw with you the true beauty those people create every day – from traditional clothing to the haystacks that are always forgotten on a field after a hard day's work. I felt with you something that I thought was just a marketing invention: I felt the Romanian hospitality that's praised all around the world. It was true, honest and unconditional.





And all that in a day! A single day spent with you in the hills of Lăpuș Land. Fuelled by pălincă, inspired by each and every one of you and filled with true joy, I had discovered something new – a love for the Romania that exists outside the cities. A love I had lost without realizing since childhood. And I humbly thank you here for helping me rediscover it. It still lives with me today, along with our moments together.

So if you've reached this far reading, remember this: Always try to rediscover yourself and what's around you. And never be bored. It's a crazy, wonderful world out there!





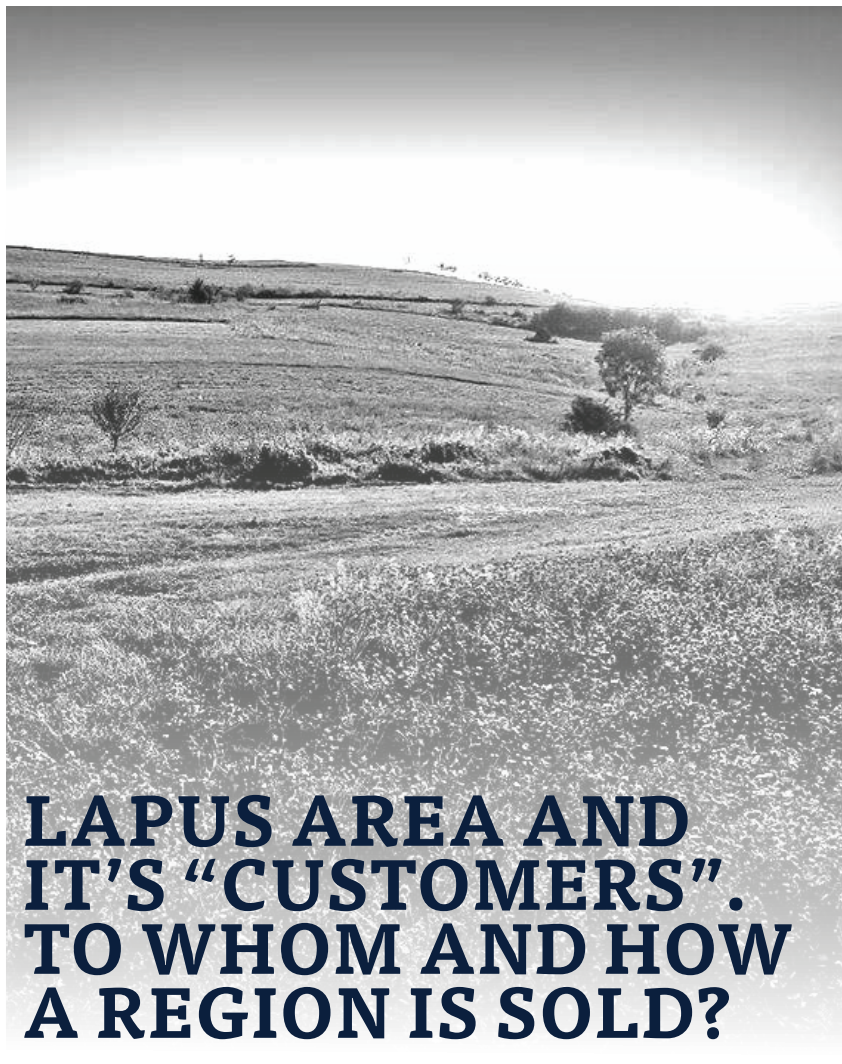


DORU ȘUPEALĂ

Doru Șupeală describes himself as a marketer, communicator and playmaker, trying to help Romanian companies and business owners to develop and (re)invent themselves, to build healthy and long-lasting brands and tell their passionate stories to specific or targeted publics.

Born in Brașov, living in Maramureș and working in Cluj Napoca, Doru is very familiar to the business environment in Transilvania, working in the last 20 years first as a journalist and regional mass-media manager and after as a marketing, sales or projects manager for companies in various sectors like IT, retail, constructions, furniture and automotive production, real estate or hospitality. He studied Philology (Communication in Romanian and French) at Transilvania University in Brașov and Marketing at Babeș-Bolyai University in Cluj Napoca and is gonna have a Master in Business Administration at the same UBB in Cluj.

He has a blog, occasionally collaborates with various national or international media, is a passionate social activist, creating online platforms for open information and civic opinion, and loves to voluntarily cooperate as a speaker or trainer with NGO's active in education and personal development for college and university students. In the last 18 months, Doru was the Marketing All-Rounder of Onyx Beacon, creating and implementing the marketing and communication strategy for an ambitious and successful Romanian start-up which became in a short time a global leader in micro-location and contextual communication technology, based on Bluetooth Beacon technology.



LAPUS AREA AND IT'S "CUSTOMERS". TO WHOM AND HOW A REGION IS SOLD?

Article by **Doru Șupeală** - Onyx Beacon, Cluj Napoca





When we talk about a village, a town, a city, a region or a country and try to see how their own identity and notoriety can be used in order to promote and sell its local products and services, an old and exclusive thinking automatism from the communist era throws us dangerously into a paradigm in which we make immediate and exclusive reference to the foreign: they should buy our merchandise and we should know how to sell it.

Partially, only partially truth. In reality, a geographic space, either a town or a region, together with the whole human community that lives in it, it referees not at one, but to four fundamental categories of "customers", when they define their brand, they build their reputation and communicate their identity. Which ones are these and which one is the most important among them? Let's see.

FOREIGN OR THE EXPORT MARKETS

Are just one of the targets of the marketing strategy that the management (mayor, county council, local specialized authority etc) of a region and human community must take into its account. It is essential that the area and localized firms to engage intense and profitably in commercial trade with the exterior, and in this category goes not only those from outside the administrative borders of the country, but also those from the interior of the national territory. For example, Lapus can sell travel services to French, British, but can also sell cheese, wooden furniture or agricultural products to the residents from the neighbored counties or from Baia Mare.

A balanced balance or, even better, with a surplus for the region, of the entries and outputs of the money, merchandise and services is obligatory for the wellbeing and development of a community. Self-sufficiency and needs resolving recipe from exclusively local resources and the closing between its own city walls can't be a success, in contemporary circumstances, because the freedom of the modern human bring with it naturally a politic of open gates and the intense border transaction.



For a healthy and growing transaction volume with the exterior, it is mandatory that the region and the community, especially the business one, to have a clear vision and a broad strategy of branding, to communicate to their external public a set of unique values, attractive and convincing and a generous image of trust, quality and performance. All these, intelligent projects of trading commerce and local companies, are essential for the local products success when exported.

In the conditions of the globalization, it is almost impossible to attach the formula "from Lapus" to the products and services created and sold by big companies, with multinational activity, because one can't know for sure, as consumer, if the furniture from Ikea is made at Targu Lapus, at Baia Mare, in Ukraine or China. Today, Lapus exports furniture, hospitality as in tourism and wood in different processed shapes, but for few of these can be used an expression of localization that will add for the costumer's trust based on the notoriety of Lapus area.

The export markets are, therefore, an important pylon of a region's "customer", but not the most important. Which one is to be the fundamental, vital, determiner one?

VISITORS AND THE TOURISTS

Are the most diverse part, most alive and dynamic one of pour local clientele. Even if they are only passing through Lapus area, heading to Baia Mare, Sighet or Bistrita, people who cross the region leave here some money (gass, a sandwich, a coffee), take with them their own impressions and memories and become one of our strongest and convincing ways to communicate about the identity and present state of a human community.

If we speak about the tourist, I mean about the visitors that spend here at least one night, things develop, their experience about the contact with the region and its people it's more complex, more intense, dynamic and diverse, and the personal satisfaction of each one is unavoidable projected into the notoriety and popularity of Lapus as a vacation





destination, business, education or for fun. The power that nowadays consumers have, through the media and social network is phenomenal, the authentic content, honest, colorful and divers which the visitors produce and propagate relating their own experience are a phenomenal vector of development of a touristic clientele of a city.

What do you do as a community and as a region, in order to have success on this market segment? You offer. From the infrastructure (multiple and friendly ways of access, accommodation spaces, meal and entertainment, various experiences, rich and spectacular, secure health services, of security, of transport and support) until prepared people, friendly and well aware of their crucial role in building a lasting and profitable relation with the visitors. Hospitality is a complex science, which fundamentally depends on quality people in creating and delivering services and that doesn't solve, as some believe, just with some norms and standards.

But the tourists, like the investors and like export markets are not the vital and fundamental public for the success of a healthy and lasting development of a region and a city.

We must understand that the citizen, is the first and the most important client of a region or of a city and any brand construction of a town or an area must have as a fundament the people's life there, the quality and unconditional love between the fellow and the belonging community's scheme forms.

We could blame the politicians immediately, the firms and institutions, the Romanian state, the secret services, the strangers that wish for our harm, Soroș, the Syrian emigrants, the reptilians and the aliens that Lăpuș or any other region from our country is not at the level we all like to be. But we should ask ourselves, first and foremost, what have each and any of us done to be able to reach, as a community, there. How much of real citizens have we been, how involved have we been and are in the public life of this town that hosts us with so much generosity? How much did we take part at the detailed drawing of this ideal place and how many of our actual actions that leads to this desideratum have

we personally assumed?

We simply cannot wait that the foreign to “buy” Lapus, with faith and enthusiasm, as long as we stubbornly continue to postpone sine die the actual modern and healthy habitat, to steal our own cap and to operate with slogans and imaginary plans, made by superfluous papers called political programs and empty words.

There is no way to sell this merchandisethat si Lapus and all that it means (people, products, services, economy, nature and society), repeatedly and lasting, to a foreign customer, as long as its intern costumers doesn't love it, doesn't boundlessly trust it and doesn't „buy” it, with love and passion, day after day.

The most important thing “made in Lapus” is you. And you, and her, and him, and all others and everyone altogether. It is the direct duty of each and one of us to work seriously and with care to grow the market value of each individual, to have a stronger community and a better region, more attractive, along with the products, services and its beauty.





DAWN SHANYU LIN

DAWN SHANYU LIN is a lecturer at International Studies Center, Meisei University, located in Tokyo, Japan.

She finished her education in Taiwan and China, her research fields and teaching interests are multicultural, language training, and learner's identity. She has been participated an intensive language training project "Princeton in Beijing" once as a language teacher, a Vietnamese teachers training project twice as an organizer. Meisei summer school project is the first task-based project she has been participated since 2013, as a lecturer. Through the different projects, she observes how members adapted themselves to involve, how they interact to each other, and the different self-identities are generated in the end of every project. The conversation and behavior of members reflect the chemical effect and the result of a short term project, she enjoys the process of observing and practicing, and that is why she keep participating the different projects.





“Come here to experience the nature and recharge yourself, then you might redefine your daily life.”



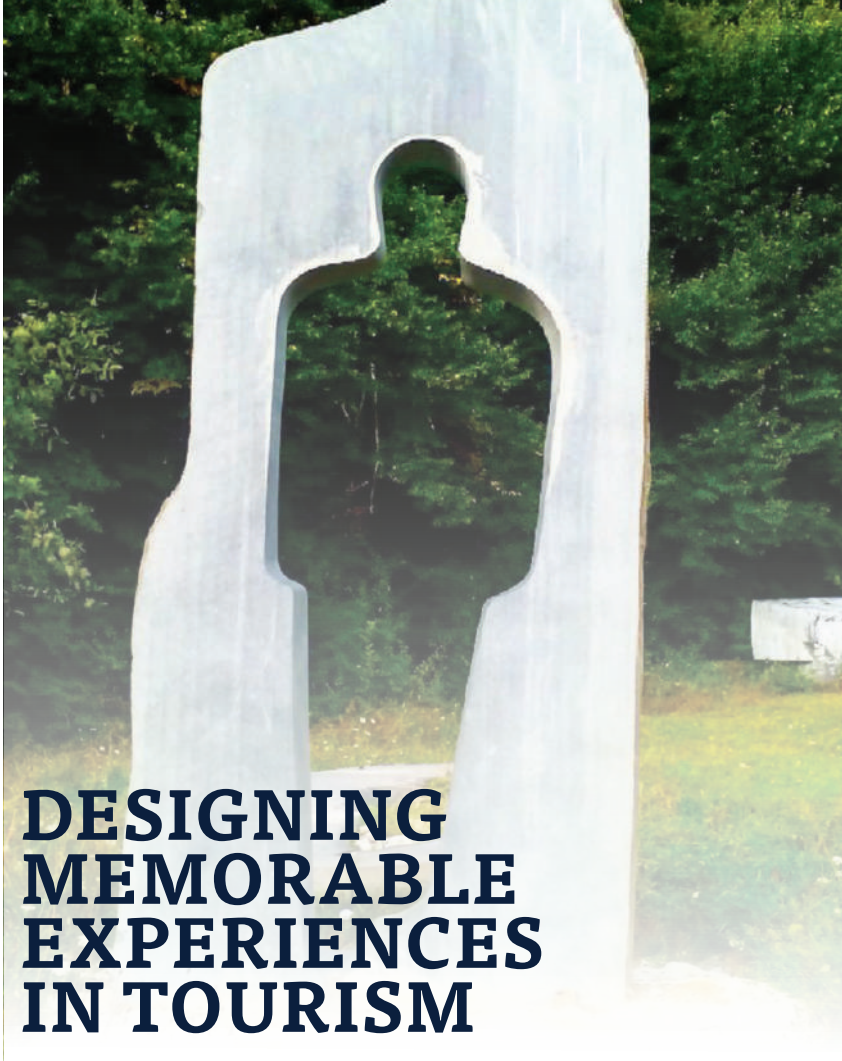


PAUL BULENCEA

Paul Bulencea is from Brasov and loves to snowboard. Besides that, he holds a masters degree in Innovation in Tourism from the Salzburg University of Applied Sciences.

Since he published the book *Gamification in Tourism: How to Design Memorable Experiences* in 2015, Paul Bulencea has lectured about, designed or implemented memorable experiences in more than ten countries around the globe. Following his vision to help organizations step into the Experience Economy, he has recently co-founded The College of Extraordinary Experiences together with Claus Raasted (creator The College of Wizardry), Mark Ordesky (executive producer The Lord of the Rings), Jane Fleming (creator The Quest – Reality TV series) and B. Joseph Pine II (co-author The Experience Economy).





DESIGNING MEMORABLE EXPERIENCES IN TOURISM

Article by **Paul Bulencea**
Salzburg University of Applied Sciences





Tourism is extremely accessible. More and more tourists have become very skilled at using search and metasearch engines to find the best price-quality ratio for tourism services. Businesses started to do cost-cutting and automation of their services in order to remain competitive. Cheap and fast access to destinations has triggered destinations and tourism businesses to compete in a global market that now has also competitors from the rapid growing sharing economy (Airbnb, Uber, Eatwith).

Businesses and destinations that cannot differentiate themselves will be evaluated by tourists only on the accessibility and quality-price ratio. Those who cannot offer a competitive price will shut-down and the ones remaining will have very low profit margins

Pine & Gilmore (1998), the authors of the Experience Economy, call this phenomenon "commoditization". According to them we are in a transition from a service economy to an experience economy.

In the experience economy learning how to stage and design memorable experiences by customising your offer lies at the success of market differentiation.

Disneyland, Cirque du Soleil and the Tomorrowland Festival are some of the pioneers in experience staging. But how about game design studios like Ubisoft, Blizzard or Atari?

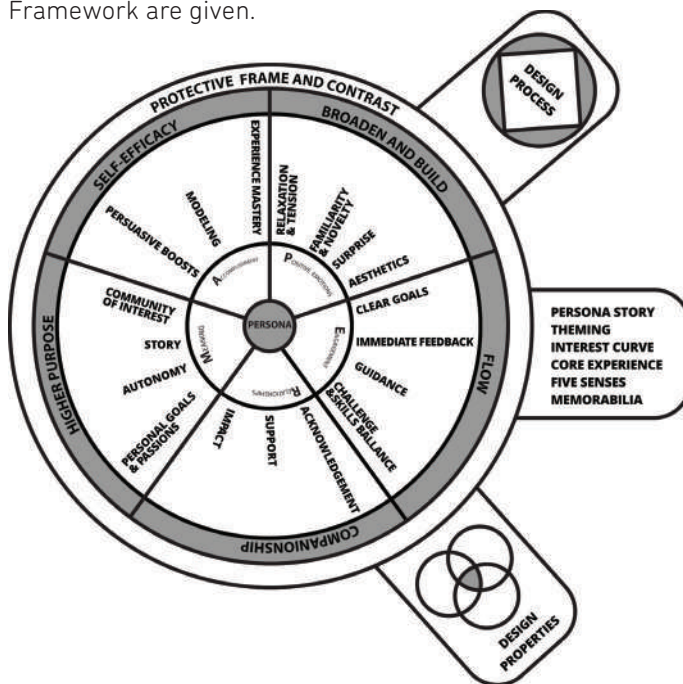
They are also pioneers and masters of experience staging, but in a virtual world. There is much to be learned from them on how to apply their design principles in order to design engaging and memorable experiences. Learning from the principles of design thinking from game worlds to real life experiences is called Gamification.

Ever since gamification was named a trend in tourism by Euromonitor International at the World Travel Market in 2011; seminars, dedicated conference tracks, industry best practice cases and articles started to analyse the topic in the context of tourism.

However, many are still confusing gamification in tourism with the creation of loyalty programs, creating competitions or developing full games around their businesses. The aim of gamification in tourism is designing memorable experiences for your guests.

The Gamification in Tourism book introduced the Memorable Experience Design (MED) Framework that shows how to create **tourism experience** concepts by linking experience staging with game design thinking. The framework is aimed to be an inspiration and a brainstorming tool for tourism providers that wish to create memorable experiences for their actual or potential guests.

Tech and non-tech examples from tourism for each element of the MED Framework are given.



The Memorable Experience Design Framework; Bulencea & Egger, (2015, p.55)



Each pillar of the framework has several elements that help trigger a desired outcome. For example, the goal of the Positive Emotions is to help visitors positively broaden their current mood. This should trigger them to be in a state where they are intrinsically motivated to build and develop their skills.

This can be achieved by using the different techniques outlined in the framework, such as:

1. Relaxation and tension

Games are very good at offering players the experience of an oscillation between relaxation and tension. This helps players experience the pleasure of variety and anticipation.

When people are too relaxed, they feel bored and when they are experiencing too much tension, they feel worn out. Therefore, this oscillation between the two is a crucial characteristic to human enjoyment and an essential ingredient to place people in a right frame of mind to be ready to work hard on completing challenges.

Game design uses several methods for implementing this oscillation: progression pattern -start with easy challenges and add challenges that become progressively harder.

boss fights – a challenge that has a much higher level of difficulty than everything that the player encountered until then; the player will need to use all the knowledge and skills that he learned until then in order to overcome the challenge.

lifejackets -parts where players can relax after overcoming a very hard challenge in the game (e.g. boss fight); lifejackets are intended to relax and rejuvenate players so that they are ready to tackle even more difficult challenges that are about to follow.

2. Familiarity and novelty

Very successful games find a way of how to mix something familiar with something novel. Familiarity builds confidence, novelty builds



anticipation.

Both play an essential role in triggering positive emotions. Surprisingly, during the pre-trip phase of a holiday, it has been found that people experience the largest boost in happiness

due to anticipation. The following game design elements can be used to create a mix between familiarity and novelty:

discovery – considered to be one of the main pleasures behind playing games, it refers to exploring, finding out hidden information or simply traversing the sheer variety of a game space

game moods -this represents the different ways in which a player can select to play the same game; it can be by changing the difficulty of the game or by adding or removing game constraints

special events – in the game there can be some special events that happen only at a specific time, due to the exclusivity effect this helps generate emotions such as joy, interest, pride, hope or inspiration

new levels and worlds – players that finish a specific set of challenges get access to a new area that was locked until then, this creates anticipation and excitement as players enter an environment that looks different and has new challenges to explore but still uses the same game mechanics.

3. Surprise

Surprises can instantly stimulate a large variety of positive emotions. Their power has been strongly underlined in both tourism and game design. Here are ways in which games create surprises for their players:

unexpected rewards – with most games at different points of the game, players receive an unexpected surprise; this generates positive emotions and places the player in a positive frame of mind – excited and motivated to continue playing

random rewards - with random rewards the player consciously knows that there is a chance to receive a reward during the play experience, the surprise comes from not knowing when exactly; emotions such as hope, interest and anticipation are triggered

easter eggs – they are small secrets that have to be yet to be discovered; they are usually hidden objects in unexpected places and



because of that easter eggs prompt players to pay more attention to the experience; emotions such as interest and hope are generated. If someone else hints towards where they can be found, gratitude is generated once found players can experience amusement, inspiration, pride or awe.

4. Aesthetics

Aesthetics are used to create game worlds that are attract players simply by the way the game sounds, looks and feels. By surrounding the player with beautiful artwork every minute that will be spend in the game will be a reward in itself.

Aesthetics engage people by providing them with unprecedented experiences through beauty and thus creates an intangible value that makes people tolerate some imperfections of the experience. This is why Airbnb works so well in the tourism context.

environment – games use environmental driven emotions by stimulating weather, a specific season or other types of created environments to heighten and stimulate players' feelings

fantasy – people tend to experience fun by pretending to live in a magical place; with fantasy game designers have liberty to design beautiful worlds that give players the impression of being immersed in a magical world and it leaves them in a state of awe

music and sounds – action, ambiental or scary music combined with non-musical sounds such as the sound of a heartbeat are used to intensify emotions.

All the elements summed up above together show different ways how to generate positive emotions for guests. Each sub-element has an example from tourism to help the reader understand how this can be applied. A non-tech example of how to generate positive emotions with the help of easter eggs is Wroclaw's Dwarfs. In the city of Wroclaw, the European Capital of Culture in 2016, one can find approximately three hundred small dwarf sculptures that are spread throughout the city.



The dwarfs have been on the streets of Wroclaw since 2001, and their numbers are increasing each year. Because they are so small, one has to pay attention to his or her surroundings to notice them.

Each has a story and he is linked with either the history of the city or some nearby venues such as a pub, restaurant, cinema or hotel. The dwarfs have become a symbol of the city and a tourist attraction.

According to TripAdvisor, a dwarf hunt is one of the top things to Wroclaw because it is a fun way to explore and get to know the city. People can find their story by either using a dwarf search engine online or by using a dwarf searching app.

Recently there are even dwarf guided tours and a dwarf festival organised. Having hidden dwarfs at every step, raises tourists and locals interest to look for them. Once discovered they generate a large variety of positive emotions depending on the story, surrounding environment and appearance of each dwarf.

While in Wroclaw it is a common sight to see people joking, telling stories and making pictures while gathered around dwarf statues.

Besides positive emotions, for creating a memorable experience concept for tourism, we suggest brands add other elements into the mix such as helping create engagement, relationships, meaning and accomplishment.

Further, the mix of elements can be better designed by:

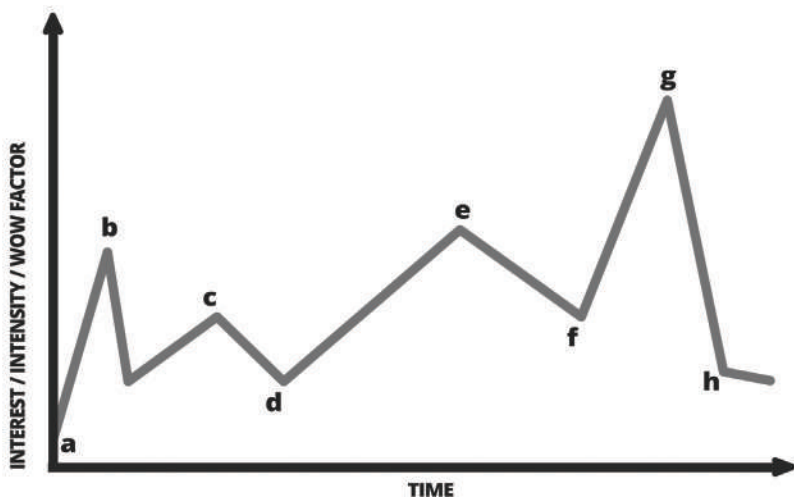
- describing the story of how your target group ideally should experience your concept (persona story)

- having a theme and a core experience focus, this can help you make faster decisions of what to include in the concept

- placing the elements of the experience on an engagement curve (interest curve) to know when to best include each element during the experience strengthening the experience by enabling it to be felt with all the five senses offering guests memorabilia so that they can always easily recall refer to their experience once it is over with the help of the object received.

For example, according to the interest curve (see the next page), it seems that most successful entertainment experiences follow a similar pattern.





The Interest Curve, Schell (2008, p. 248) as cited in Bulencea & Egger (2015)

(a) the guest comes in contact for the first time with the experience with a particular level of expectations based on his/her knowledge of similar experiences, what he/she might know about the experience from friends, advertising, media, etc. Even if it is desirable to have guests who have a high interest level at this point, trying to raise the interest level so much to the point of inflation/saturation before the start of the experience might affect the rest of the experience by making it less impressive.

b) this is where the experience starts. This point is also named the "hook" as it is supposed to grab attention and make the guest excited. At this time of the experience the guest will be roughly informed what to expect next. If the hook is good, it will help sustain the guest's focus for the upcoming part of the experience which is less intensive but nevertheless required to build an engaging path towards the climax of the experience.



With a well-designed experience, the guest's interest will intensify, reaching peaks at points (c) and (e). The experience will also slightly drop at points (d) and (f) but just to allow the guest to relax and build anticipation for the peaks to come.

In the end at point (g), the experience should reach some sort of climax and then by point (h) the experience. If we think of how the best fireworks shows we attended are structured, a similar pattern can be identified. Besides knowing when to insert different elements within an experience this tool can also be used as an evaluation metric of an experience that is already implemented.

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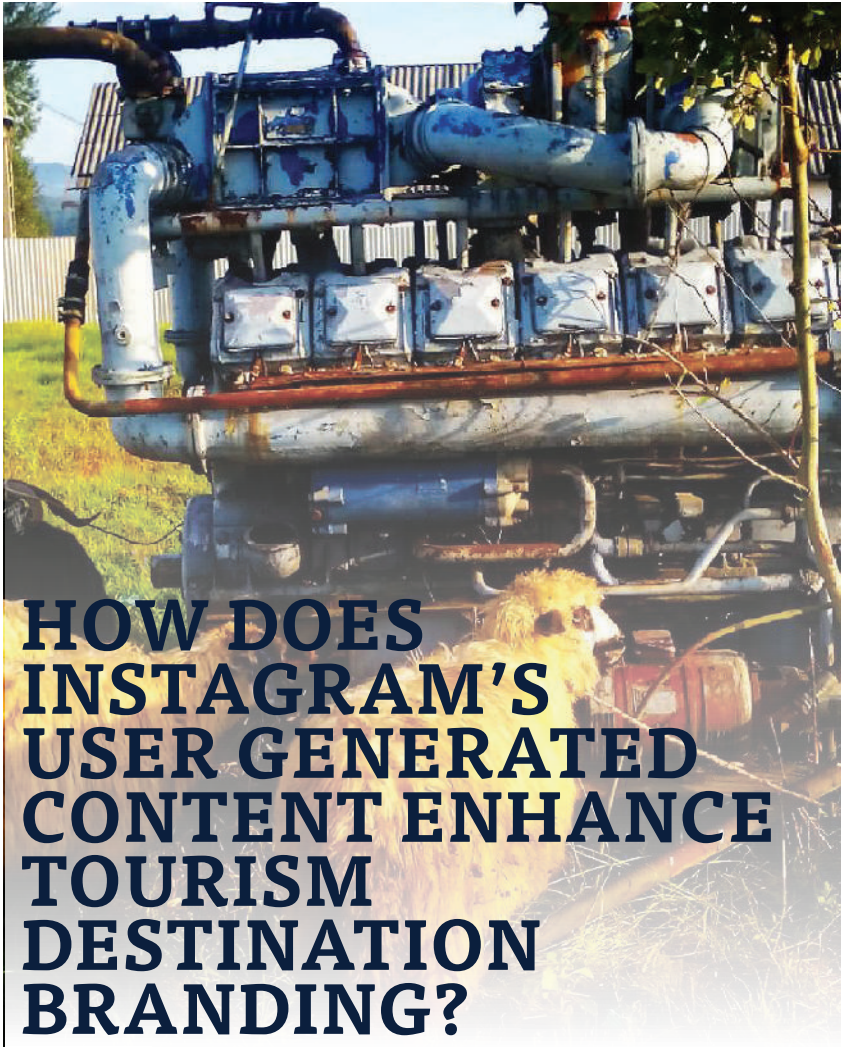


OCTAVIAN AFTANAȘĂ

Octa is a digital and tech savvy, constantly connected to what's going on around the world.

He worked as a Social Media Specialist @Leo Burnett and he gets his inspiration from Reddit, international news portals, tech publications and any serious website that can give him an idea, an insight or even a trigger to the next viral. When he's not in front of the computer, he likes to be in the middle of things: doing volunteer work over the past 5 years, for student associations and NGOs, going to events and festivals, having any kind of new experience that can enhance his creative thinking. He sees social media as a key communication between a brand and its audience and using it wise can actually bring them closer. Octa now works for Tribal WorldWide Romania.





HOW DOES INSTAGRAM'S USER GENERATED CONTENT ENHANCE TOURISM DESTINATION BRANDING?

Article by **Octavian Aftanasă**
Tribal Worldwide Romania



Can social networks really have a visible impact on tourism marketing? Most certainly yes, because of two reasons: travelers use their smartphone cameras in order to capture their adventures and then post them on their social profiles.

Social networks have had a lot of positive impact on tourism marketing and the way a large variety of destinations around the world simply boomed with tourists. Instagram is one of the most popular social platforms used by travelers, wonderlusts, corporates and even families. The reasons people use this platform are quite diverse: illustrating the beauty of the places and people, making memories, documenting a journey, showing a high social status, interacting with favorite communities, artists, and famous figures.

Taking numbers into consideration, in January, Instagram has been used by more than 600 million people and there are more than 90 million photos uploaded every day. These numbers are a huge indicator for the potential of this platform and the type of behavior that people have when using it.

So how can a small touristic destination like Targu Lapus get the attention of the internet by using a platform like Instagram? Here are some great pointers to start with:

User Generated Content

When it comes to tourism marketing or destination branding, user generated content implies not having marketing or an advertising campaign to promote a certain region, but relying on the images, videos, and impressions that people have about that specific region. In the context of Targu Lapus, there are two types of people who can provide valuable user generated content: residents and tourists.

Residents have a great touristic potential because they are the ones that know the area best in terms of destinations, culture, people, traditions, myths & legends, etc. They are a great resource to use because they can provide authentic information about the region which



increases the interest for all kind of tourists. Think about how you like your trips to take place. Would you prefer to visit all the common places of a destination or would you prefer to experience it as a local? Surely, you chose the ladder.

The content that comes from tourists increases the credibility, authenticity, and recommendations for that specific region. Due to the internet's power of search, you can find a great deal of information on a certain destination based on the feedback, recommendations, and frustrations that people have from their experiences there.

Positive experiences and authentic local spirit are more likely to influence the branding of a certain destination, even one like Targu Lapus.

#HastagsOnInstagram

Hashtags are used for a wide variety of reasons, but one of their most important roles is their relevance in searches. This means that if you are interested in certain touristic destinations, all you need to do is search for that hashtag on Instagram and see what you get.

The idea of the hashtag in the context of destination branding through Instagram is to concentrate both the resident user generated content and the touristic one under the "same roof" with a relevant hashtag. This will have an incredible effect of future tourists that want to see the opinions of both the locals and other tourists as well.

When establishing the hashtag think in terms of simplicity, relevance, being easy to remember and most importantly, make it in English, so that foreign tourists could find the posts as well, Location. Location. Location.

Believe it or not, a simple tool like the location button on Instagram can have a tremendous impact on popularizing a certain destination. Online marketers observed a certain user behavior, very relevant for this issue: when people search for a new destination or they want to discover more about a certain place they are visiting, they go on Instagram and search



for that place to see what they can find there.

This is the reason why every photo on Instagram that promotes a certain destination should have the location as a must. Not just for branding purposes, but for mapping the travels as well.

Create moments that create content

When promoting a certain destination, the local flavor and the beauty of the place might not suffice in convincing certain types of travelers. That's the reason why people create festivals, concerts, revive traditions and any other idea that you might think of. They basically create the opportunity and the environment for people to come, experience things, immortalize moments and then share them with their communities. And that's free media right there.

Instagram Influencers

Well, as you might know, some people have 123 followers and others have millions. Easily deduced, the ones that have a lot of followers can easily spread out the information about a certain destination to a lot of people. That's why online marketers propose influencers (that's what they are called) as a way to get the word out.

In this context here, in order to get the spotlight even better on a Targu Lapus, for example, some influencers can really do the trick. One might think that it's complicated to get in touch with one and convince him or her to join the cause, but in reality, if you get the chance to convince them that Targu Lapus is a heavenly place to visit and offer them all sorts of experience to live, they will be more likely to come and see for themselves.

So, Instagram clearly is a great asset to use when talking about destination branding, but these are just some major guidelines. The beautiful thing about the world is that, like people, every place in the world is unique and different so anything or everything can work just as well. The idea is to try and if you fail, you chance your approach and try again. That's how you will succeed.



VLAD BONCIU

Vlad Bonciu graduated Transilvania University of Brasov, Public Relations and Communications specialization.

In recent years he has discovered his passion for film production and since then he took part in various video projects. In his portfolio he managed to include clients such as BRD Bank and BCR bank from Romania in collaboration with two sports based websites like www.lead.ro and www.treizecizero.ro. He also worked as a video editor for the New York based online TV station Fubo.TV. In his spare time he likes taking part in film production competitions such as 48 hours Film Festival, Doritos crash the Superbowl where he won numerous awards as a director and producer.





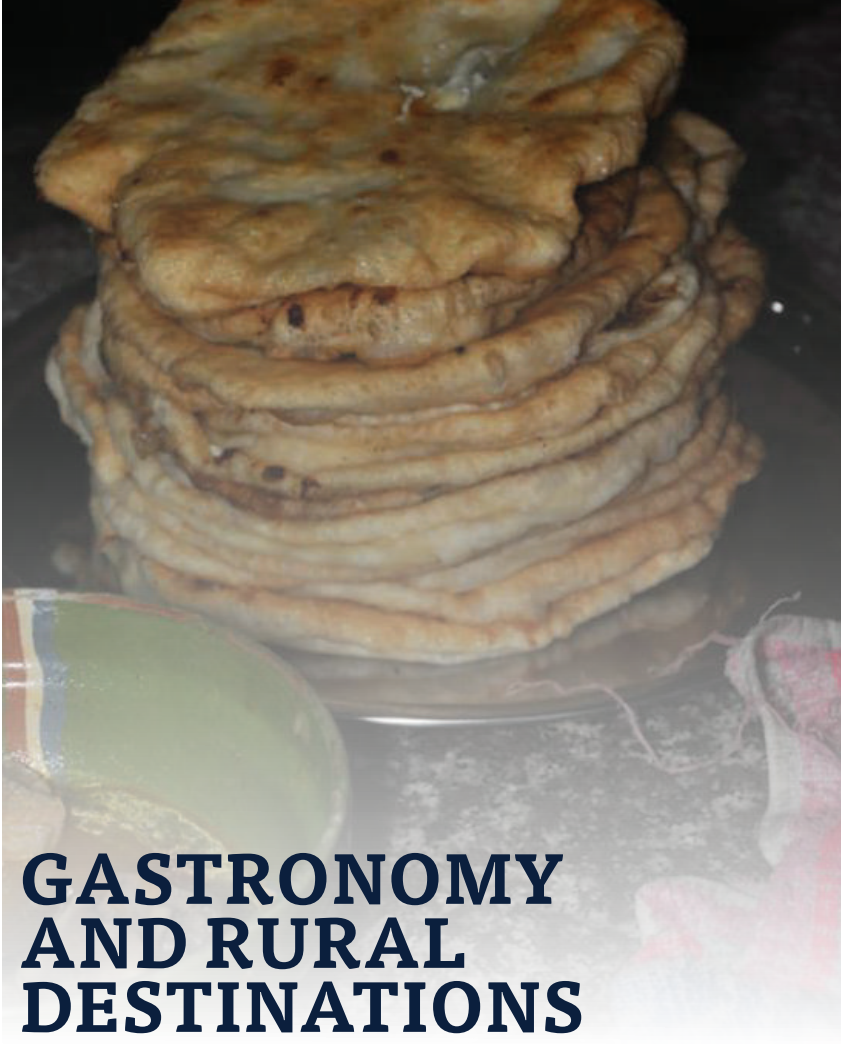
SIMÃO PEDRO RAVARA DE OLIVEIRA

Simão Oliveira is Bachelor in Management and Planning in Tourism (University of Aveiro – Portugal), Master in Management and Development in Tourism (University of Aveiro - Portugal), holds an Advanced Studies Degree in Business Management and International Commerce, by the University of Extremadura (Spain), where is finalizing his PhD about wine tourism.

Teaching at full time, in the Portuguese higher education system since 2004/2005, is Assistant Professor at the School of Tourism and Maritime Technology of the Polytechnic Institute of Leiria (Portugal), in the fields of food and wine tourism, hospitality, tourism and economics. Member of CiTUR – Tourism Research Group, was the coordinator of a research project (2010-2012) in the field of food tourism.

As researcher, has focused his efforts in the food and wine tourism field, with several publications in portuguese, spanish and english in scientific journals and conference proceedings. In what regards to oral presentations and as keynote speaker, attended at conferences in countries like Portugal, Spain, Uruguay, Italy, Malaysia, Romania, Oman, among others.

Simão is Executive Editor of the scientific journal European Journal of Tourism, Hospitality and Recreation (Portugal); and member of several Editorial Committees and referee of scientific journals from Argentina, Brazil, Romania, India, Greece, etc.



GASTRONOMY AND RURAL DESTINATIONS

Article by **Simão Pedro Ravara De Oliveira**
Polytechnic Institute of Leiria



There is a very close relationship between gastronomy and culture, which results from the fact that eating is a basic need that has always been underlying the concerns of the human being. Many researchers emphasize this relationship, such as Burnett (2003, p. 28), who states that "gastronomy has both traditional and historical aspects", so gastronomy can be considered as a reflex of the culture from a group of persons, from a nation.

For many years gastronomy was "outside" the concept of heritage and culture, being relegated to a secondary level of little importance as mentioned by Camargo (2002). Only since 1997, with the introduction of the "Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity" by UNESCO (United Nations Educational, Scientific and Cultural Organization), the intangible heritage, like gastronomy, begins to have greater significance and to be more recognized, with subsequent impacts at the tourism level.

It is also important to denote that in recent years there has been substantial changes in the tourism sector, with the advent of niche tourism. This tourism typology, in its numerous forms, seeks to meet the emerging needs and interests of particular groups of tourists who do not identify themselves with the mass tourism. The development of niche tourism is also quite beneficial to the destinations, promoting a more sustainable tourism, less destructive and able to attract a type of tourist with a higher spending average (Robison & Novelli, 2005).

Rural tourism is undoubtedly part of niche tourism, and it is also in rural areas that several forms of niche tourism are developed, such as those associated with gastronomy. From the ones related to gastronomy, there are two forms that are particular interesting, the food tourism and the wine tourism.

Food tourism can be defined as "the visitation to primary and secondary food producers, food festivals, restaurants and specific locations for which food tasting and/or experiencing the attributes of specialist food production region are the primary motivating factor for travel" (Hall & Mitchell, 2001, p. 308); by his side, the wine tourism can be defined as



the visitation to vineyards and experiencing the attributes of a wine region (Getz, 2000). The food and the wine tourism, have in the rural space quite interesting development conditions, due to several factors, but especially because they are closer there to the gastronomic roots and find in the rural space a cultural matrix in a pure format.

The promotion of gastronomy in rural spaces, as primary attraction (food tourism/wine tourism) or as complimentary of other products is very important to the local communities and brings interesting benefits to the local producers and to the population, as stated by Schlüter (2003) and Getz (2000) in their studies:

Benefits for Producers

- **Sales Increase;**
- **Elimination of intermediation;**
- **Costs reduction;**
- **Dissemination and promotion of products;**
- **New partnerships;**
- **Diversification.**

Benefits to the local community

- **Reduction of desertification;**
- **New jobs;**
- **Entrepreneurship;**
- **Infrastructures improvement;**
- **Services maintenance;**
- **Cultural identity preservation;**
- **Increased residents' self-esteem.**

In addition to the benefits referenced above, there are others, depending on the location and regarding the state of development from the tourist product. However it is undeniable that linking gastronomy and tourism in rural areas is highly beneficial for perpetuating the cultural legacy to the future generations.

In conclusion, the rural territory, as a privileged space where gastronomy could still be found in a pure state, can greatly benefit from tourism





development based on its gastronomic resources, as stated by several studies in different places all over the world (López-Guzmán & Sánchez-Cañizares, 2012; Oliveira, Elias-Almeida, Ferreira, Ezequiel, & Cabral, 2012; Schlüter & Ellul, 2008; Sidali, Spiller, & Schulze, 2011; Torre, Morales-Fernández, & Naranjo, 2012). These benefits are clearly significant, but the development of gastronomy in rural destinations requires creativity, and also a well-structured promotion taking into account the increasingly competitive global tourist market.

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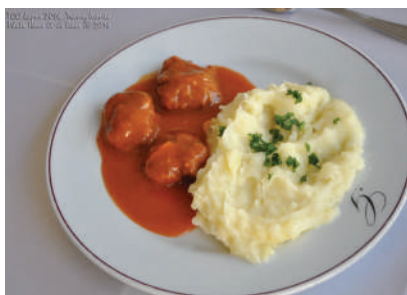
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***This chapter includes photos made by the participants in the TCC Lapus. The profile photos of the participants were made and edited by Hans de Roos from Munich / Bantayan Island who also acted as a photo teacher for the entire duration of the camp.**

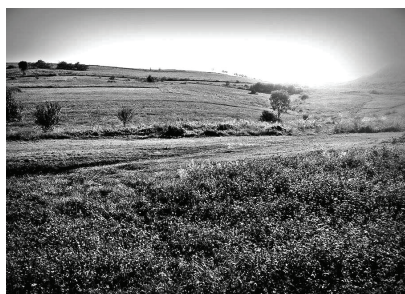


“I think that the „crown jewel” of Lăpuș Land is the famous Nicolae Pitiș, the UNESCO living treasure, the village song master.”



Photos by **Vlad Bătrânu**







“The most precious thing that I’ve noticed during the camp was the friendship developed between Romanian and Japanese students.”

Photos by **Nicoleta Bud**



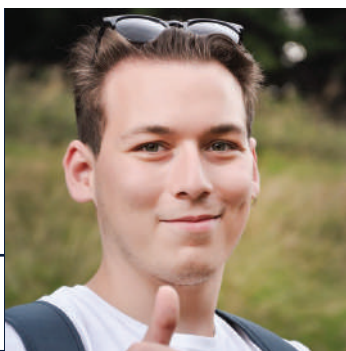




"The best moment that happened during this camp was when we lunched in the forest with the local people that prepared Goulash for us and taught us how to execute the traditional dances."



Photos by **Cosimo Caputo**



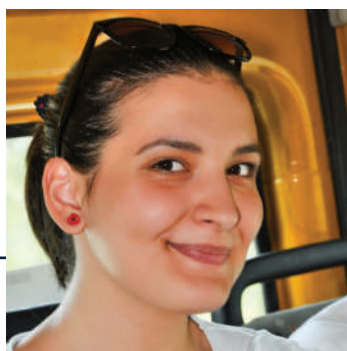




“The most fascinating thing were the people. They are so warm, kind, helpful, full of energy and stories and they are so experienced with drinking pălincă. (strong Romanian plum brandy)”



Photos by Anca Ciocârlan







**"The most precious things
that I found in Lăpuș Land
were the beautiful traditions
and history of this place."**



Photos by **Alexandra Floroiu**



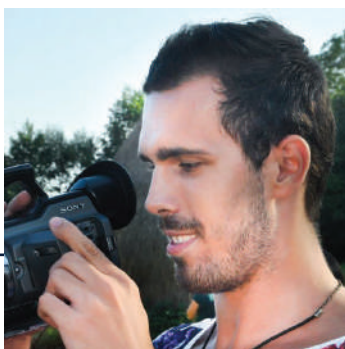




"I didn't expect to find so many wonderful things in Lapus Land, from the beautiful nature to the simplicity of the local people's lives."



Photos by **Robert Gângu**



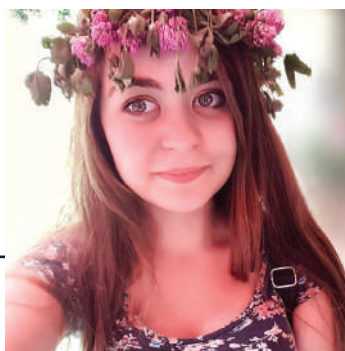




"I didn't expect that the Japanese would enjoy our traditional dishes."



Photos by **Andreea Griguşa**







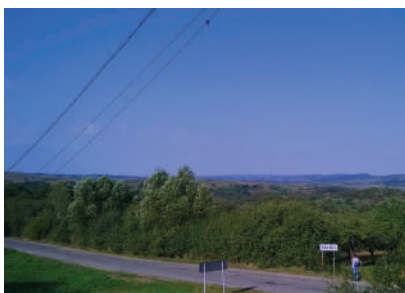
"My best moment was at Dealul Corbului, dancing at the sunset, with so many people that become instant friends."



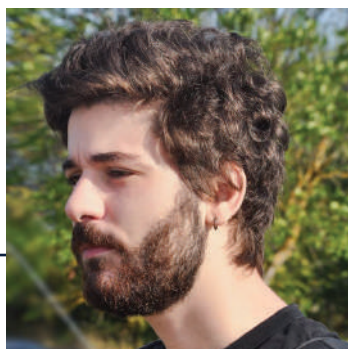
Photos by Yuzuka Harashima







"I'm Erion, I'm from Albania but I've been living in Italy since 2004. Even if I'm 21, I'm like a child: every little new thing catches my attention. That's the reason why Lăpuș Land is amazing: lots of little things just waiting to be discovered."



Photos by **Erion Hoxha**





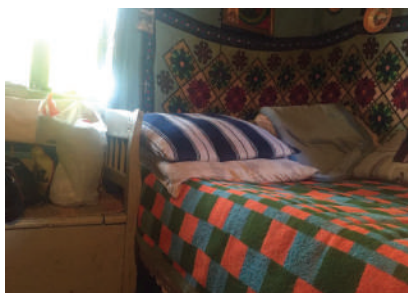
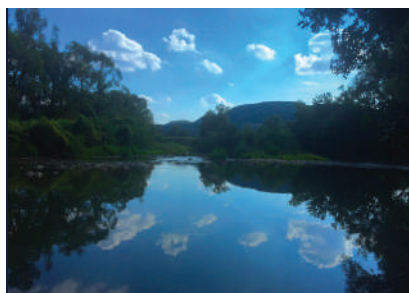
"The sound I will always remember is the clapping of hands, in a burst of joy."



Photos by Yuuma Hyodo



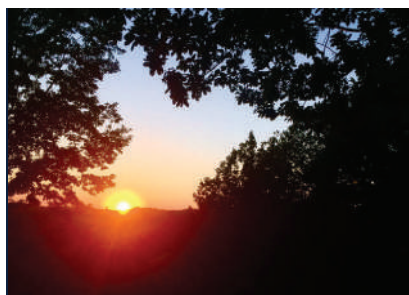




“In Japan we don't have that much space, also our drinking is mostly based on very low percentage alcohol. So the feeling is completely different..”



Photos by **Wataru Iino**





"An old man once asked me to help him cross the road. The smile on his face made me realise that the people from Maramures are always thankful and good to people who help them."



Photos by Ema Ionaş







Photos by **Cristina Iordăchescu**





**“Hay stacks; you can find
anywhere.”**



Photos by Yuka Kuwashima







“My best experiences were the laughter, the sour taste of blackberries and the drumming of <<toacă>> (wooden tocsin).”



Photos by **Mihaela Man**





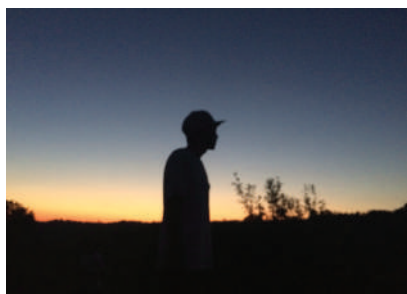


“I was fascinated by the hospitality of the people living in the Lapus Land. They don’t even know exactly where Japan is, but they accepted us kindly.”



Photos by **Tatsuki Masuda**





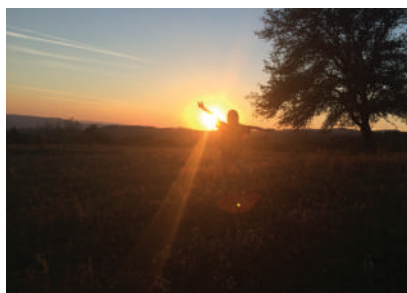


**“Less thinking, more drinking
horinca (fruit brandy) in
Lăpuș Land.”**



Photos by Hyuga Miura





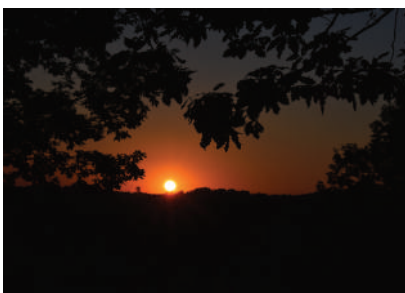
“Traditional clothes were beautiful.”



Photos by **Miho Murakoshi**







“I think that my best 15 minutes of this Summer Camp happened when we were at Dealul Corbului, a place surrounded by nature, wild animals and the Lapus river. I have never seen such a wonderful sight.”



Photos by **Reghina Nechita**







“All the people keep their traditions and I saw that everyone love their country.”



Photos by **Thanh Ny**





**“I saw many cows and sheeps
in the bus from Brasov to
Lapus Land. In my hometown
Nagasaki, I cannot see
animals and nature.”**



Photos by Kana Oishi





"The thing I liked most about this camp was that local and Japanese students enjoyed every single day spent on Lapus Land and that they were fascinated about our lifestyle, traditions, customs and horincă."



Photos by Nicoleta Pop





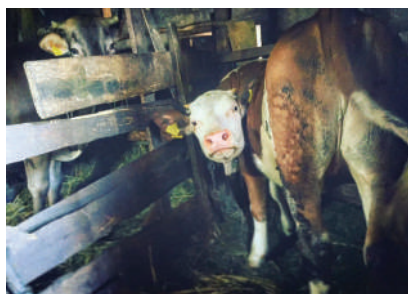


“The most surprising moment was the toilet under the Milky way. Milky way upstairs and downstairs.”



Photos by **Maya Sayto**







"We were dancing with villagers. We had a good time. We don't know Romanian, but we communicate by dancing."



Photos by **Yuika Suzuki**





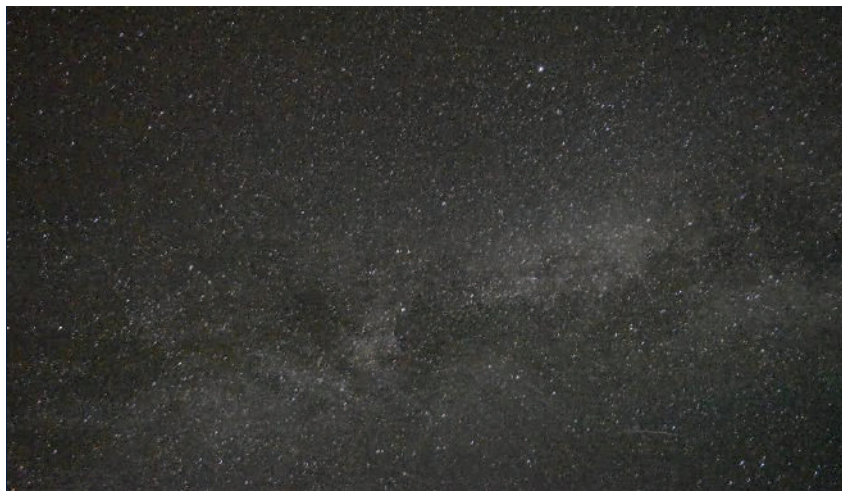
"I live in Setagaya, Tokyo. My best experience in Lapus Land was when I milked the sheep."



Photos by **Miki Takahashi**







"I was impressed by the gypsy lifestyle. They don't have money, but they look happy. They have a savage beauty, impossible to forget."



Photos by Mio Takahashi





“I was fascinated by the Romanian people’s hearts. Their attitude was so warm. They didn’t hesitate to welcome us and speak to us. I felt that the relationship between people here was so strong.”



Photos by Mizuki Tanaka





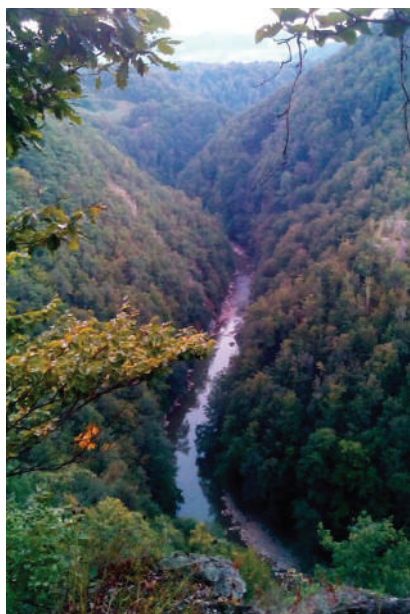
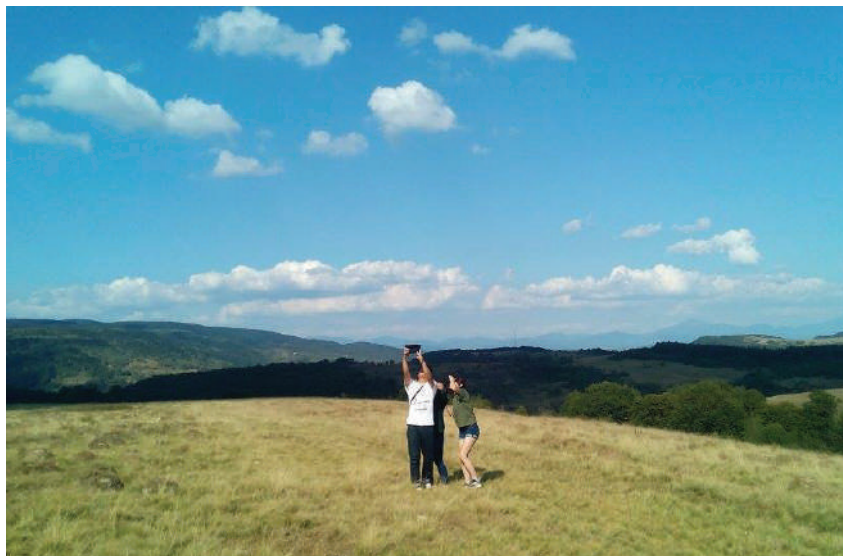


"I loved everything about Lăpuș Land. From traditions and clothing to local gastronomy and natural heritage. Locals welcomed us with the biggest smiles and the warmest hearts. "



Photos by **Andreea Tudor**







ACKNOWLEDGEMENTS

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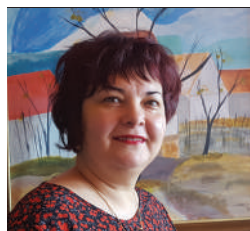
This project has taken place thanks to the great support of the wonderful and dedicated people and institutions, the Târgu Lăpuș Town Hall and Local Council, Petru Rareș High School and the Tourism Information Center Târgu Lăpuș, the mayors, deputy mayors from the villages of Vima Mică, Groșii Tibleșului și Cupșeni, the local artisans from the villages that we visited, the priests and monks from the Orthodox and Greek-Catholic churches and monasteries of the Lăpuș Land. Special thanks go to people from all the villages who welcomed us more than warmly, even though most of them didn't know about our arrival.



Mitru Leșe
Mayor of Târgu Lăpuș



Vasile Kraus
Dep. Mayor of Tg. Lăpuș



Niculina Chira
Sec. Council of Tg. Lăpuș



Nicolae Burzo
Mayor of Groșii Tibleșului



Livia Butcure
Mayor of Cupșeni



Liviu Balint
Mayor of Vima Mică



Ioan Roman
Dep. Mayor of Vima Mică



Mariana Pop
Dir. Petru Rareș High School



Claudiu Nedea
Dep. Dir. Petru Rareș High School



Prof. Valer Gabor
Vima Mică



Our Mothers for one
week



Anton Petruț
and Graiul Mureșului



Prof. Sânziana Șanta and Gypsy
Dances Ensemble



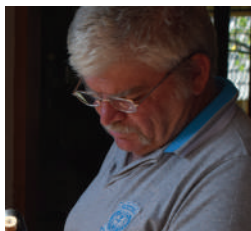
Ramona and Cornel Iacob



Alexandru Perța Cuza



Nicolae Pițiș, UNESCO List of
Human Living Treasures



Nicolai Șerban



Florian Radu

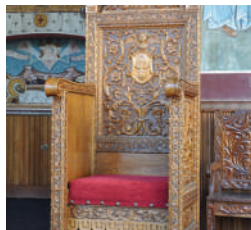




Târgu Lăpuș Greek-Catholic Church



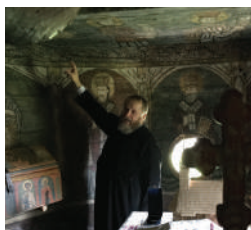
Peteritea Orthodox Church



Rohia Monastery



Rohița Monastery



Rogoz Orthodox Church



Ungureni Orthodox Church



Nicoleta Bud and Nicoleta Pop from Tourism Information Center and Viorel Coroian from Lăpuș Gorges Association

Our hosts from the villages of



Vima Mică, Peteritea



Dealul Corbului



Suciu de Jos



Groșii Țibleșului



Dămăcușeni



Cupșeni

Special thanks go to Peter Hurley, who traveled many hours for a special and energizing evening at Groșii Țibleșului. We greatly enjoyed the relaxing afternoon when the teams worked on the completion of their presentation, on the banks of the Lăpuș river where we received the warm hospitality extended to us by the Lăpuș Fishermen's Association.

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